

MYSTICISM OF LOVE IN SAIVA TIRUMURAI

By

Dr. V.C. SASIVALLI



INTERNATIONAL INSTITUTE OF TAMIL STUDIES .

T.T.I. Post, Tharamani, Madras 600 113.

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FOREWORD

The rapture and ecstasy of the divine experiences of the saiva nayanmars flooded the Tamil land with songs of deep fervour. These hymns have been classified into twelve works known as the Saiva Tirumurais.

We find among these poems, many a song which has in it the feature of poems composed in madhura bhava. These songs picture to us the manners in which the soul like a love-smitten lady is drawn to see the Lord because of its boundless, insatiable love for Him.

The author of this book has ventured to make study of these works to bringout the manner in which the authors of Saiva Tirumurais have used madhura bhava or bridal love to portray their feelings and the mysticism of love employed therein.

Acknowledgement is gratefully made to Thiru.T. Shanmugam of The Hindustan Lungi Coy. Gudiyattam for financial support to publish this book because of his deep devotion and interest in spread of Saiva Siddhantha among people. I am also thankful to Vasantha Printers who have done a neat execution of this work.

Nov. 1995

Director.

PREFACE

The authors of devotional songs described the love of God in its most exalted form of bridal love which is a unique feature found in Tamil literature. Hence it induced in me a desire to do research on this subject. Now I am happy to share my thoughts on this unique subject with the scholars of the world through this publication.

Acknowledgement is gratefully made to the authorities of the university of Madras for the financial support awarded by them throughout the period of study and for the permission to publish my thesis "Mysticism of Love in Saiva Tirumurais" submitted by me for the award of Ph.D. degree in 1969.

I am very much indebted to my guide Late Professor Dr. M.Varadarajan, M.A., M.O.L., Ph.D., for having been a perennial source of guidance and constant encouragement throughout the study. Also I wish to express my sincere thanks to late Dr.V.A. Devasenapathy for all the valuable suggestions made by him while writing the thesis.

I am really very grateful to Dr.S. Ramar Ilango the present Director of I.I.T.S. for his great effort in publishing this book. I am also thankful to 'Vasantha Printers' for the fine get up of this book.

V.C. SASIVALLI.

NOTE ON TRANSLITERATION AND DIACRITICAL MARKS:

The system here adopted is the same as in Tamil Lexicon of the University of Madras, Vol.I, p.4.

The Tamil alphabets and their English symbols with diacritical marks:-

VOWELS

அ	a	ஏ	e
ஆ	â	ஈ	ē
இ	i	ஐ	ai
ஊ	ī	ஒ	o
உ	u	ஓ	ō
ஔ	ū	ஔ	au

CONSONANTS

க	k	த	t	வ	l
ங	ñ	ந	n	ய	v
ச	c	ப	p	ழ	l
ஞ	ñ	ம	m	ள	l
ட	ṭ	ய	y	ர	r
ண	ṇ	ர	r	ன	ṇ

Aytam : k

To avoid clumsiness, the transliterated words are not indicated by marks of quotation except in the cases of some which need distinction. In all other cases, the diacritical marks easily distinguish them as transliterated words.

Some of the words like Chidambaram and Sangam and some of the names like Siva, Sambandar and Sundarar which have already found place in many works in English, have been given in their familiar forms to avoid confusion.

LIST OF ABBREVIATIONS

Aka.	<i>for</i>	Akattinai Iyal (of Tolkappiyam)
Cilap.	<i>for</i>	Cilappatikāram.
Comm.	<i>for</i>	Commentary
Kala.	<i>for</i>	Kaḷaviyal (of Tolkappiyam)
K.M.B.	<i>for</i>	K.M. Balasubramaniam.
Mey.	<i>for</i>	Meyppāṭṭiyal (of Tolkappiyam)
P.	<i>for</i>	Page
Porul.	<i>for</i>	Poruḷatikāram (of Tolkappiyam)
Purat.	<i>for</i>	Puraṭṭinai Iyal (of Tolkappiyam)
Sam. Tev.	<i>for</i>	Sambandar Tēvāram.
Sma. Tev.	<i>for</i>	Sundarar Tēvāram
T.K.	<i>for</i>	Tirukkōvaiyār.
Tiruna. Tev.	<i>for</i>	Tirunāvukkaracar Tēvāram.
Tirup.	<i>for</i>	Tiruppukal.
Tiruva.	<i>for</i>	Tiruvācakam.
Tiruvi.	<i>for</i>	Tiruvicaippā
Tol.	<i>for</i>	Tolkappiyam
Tr.	<i>for</i>	Translation
Vol.	<i>for</i>	Volume

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INTRODUCTION

The subject of this thesis - 'Mysticism of love in Saiva Tirumugais' - delineates the principle of bridal love (madhura bhava) which runs as an undercurrent in the Saiva Tirumugais. 'Madhura bhava' is as wide and deep as the love and devotion which flowed from the hearts of the authors themselves. Down the centuries, saints and devotees have realised that love alone can free them from the coils and shackles of life and bring them nearer to God. Even the primitive man seems to have had some sense of the divine and a deep longing to come into close contact with the divine. It was not all a case of fear. It was also a case of fascination. But it is difficult to define love, for, the meaning of the word 'love' is so wide and encompassing that it is not easy to give it any exact definition. We cannot put 'love in a golden bowl'. As T.S. Colridge says "love is a desire of the whole being to be united to something or some being, felt necessary to its completeness, by the most perfect means that nature permits and reason dictates"... Hence the authors of devotional songs described the love of God in its most exalted form of madhura bhava. In the presence of God there is no distinction between man and woman. Except God all are women and God is the only male. 'Purushōtama', and this is the basic principle in madhura bhava or nāyaka-nāyaki bhava. It is a sweet approach to God, purely divine and supernal. "It is the stage in which the devotee stands to the deity in the light of beloved to lover, to be followed later by a complete identity of the two."¹ The madhura bhava is known in the West as 'bridal mysticism.' M. Recejac defines mysticism as "the tendency to draw near to the Absolute morally and by the aid of symbols."² In this thesis, the divine songs in the Saiva Tirumugais which are expressed in the form of madhura bhava are described and discussed under the title 'Mysticism of love in Saiva Tirumugais'.

The rapture and ecstasy of the divine experience of the Saiva nayanmars flooded the Tamil land with songs of deep fervour. These

1. *Narada Sura* - 3.

2. *Quoted by William James : Varieties of Religious Experience, p.398.*

hymns have been classified into twelve works and are known as the Saiva Tirumuṟais, 'muṟai' meaning a literary work or method and the word 'tiru' used here is to indicate its sanctity. Of these, the sacred hymns of Tevaram constitute the first seven Tirumuṟais; Tiruvācakam and Tirukkōvaiyār the eighth; Tiruvicaippā and Tiruppallāṇṭu the ninth; Tirumantiram the tenth; a collection of poetic renderings the eleventh and Periyapurāṇam the twelfth. There are twenty seven saints from Jñāna Sambandar to Sekkilar, who are said to be the authors of the twelve Saiva Tirumuṟais. Excellent commentaries are available for Tiruvācakam, Tirukkōvaiyār and Periyapurāṇam. For, Tiruvācakam, apart from the commentaries written by Sri. Subramanya Pillai, Maṅaimalai aṭṭiṇṇai and other such great writers, English translations by Dr.G.U. Pope and Sri. K.M. Balasubramaniyam have been of immense help for research studies in Tiruvācakam. Pēraciriyar has done a great service to the study of Tirukkōvaiyār by his valuable commentary. For the other works namely, Tevāram, Tiruvicaippā and eleventh Tirumuṟai in some editions brief useful notes have been written on the stanzas. These notes do contain very valuable information which are of great interest to the reader. In this thesis details from such notes as well as quotations from the English literary works have been brought in wherever necessary for purposes of comparative study. Details such as the number of the stanza of the relevant reference quoted therein, have been given in foot-notes. Wherever it was deemed fit, a translation of the stanzas of interest has been included, and lines and epithets from the stanzas have been translated and transliterated. Certain words such as the names of flowers and plants have been identified by their English equivalents and given in brackets. Wherever such an identification was either vague or was not possible, the word itself has been transliterated. Further the Tamil and Sanskrit words have been distinguished by marks of transliteration. The glossary at the end of the thesis presented in alphabetical order is meant to explain such terms and words.

A writer has to use words and ideas which have been in use (and are in use) at the time he writes. If he has new experiences or fresh

insights to communicate he has to a large extent to draw on the existing stock of words and ideas and use them in an extended sense. We may say that in this respect the language and concepts of the love-lyrics of Sangam age come in handy to the mystic-poets of the later date. Thus we see the possibilities of using the words and ideas of the Sangam lyrics in the spiritual field. It can be said with certainty that the forms of akappāṭal are by far the best means of expressing the yearning of the soul. Accordingly, the saiva and vaishnava saints composed soul-stirring songs which have come to be known as meditative and philosophical poems. Naturally, we find among these poems, many a song which has in it the features of poems composed in madhura bhava. These songs picture to us the manner in which the soul, like a love-smitten lady is drawn to the Lord because of its boundless, insatiable love for Him. Although the treatment of the love aspects in all the Tirumurais is more or less identical, for the sake of clarity and for the sake of bringing out the finer details in each Tirumurai, the lyrics in the madhura bhava have been presented in a brief prose-form. Of the twelve Saiva Tirumurais in the tenth and twelfth namely, Tirumantiram and Periyapurāṇam, there are no songs composed in the madhura bhava style. The twelfth Tirumurai pictures the "life of sixty three saivite saints of the Tamil land." The life of every saint illustrates a certain mystic stage of the evolution of the soul towards its source.

The first chapter of this thesis explains the importance of madhura bhava as a means of communion with God. General ideas about the word 'love' and the various forms in which love towards God has been expressed such as dasa mārḡā, saiputra mārḡā, saha marga, san marga, vātsalya bhava and madhura bhava, are discussed. The greatness of madhura bhava is brought out. The treatment of love in (1) works dealing with Tamil grammar like Tolkappiyam and Iṟaiyaṇār Akapporuḷ, (2) literary works of Sangam period, (3) works pertaining to saivism and Vaiṣṇavism and (4) literary works of later periods is briefly given.

In the second chapter entitled 'The language of love' is presented

the manner in which Tolkappiyam and the Sangam literature handle this aspect. The three divisions of akam (mutar poru], karupporu], and uripporu]) and the tinais which complete the system adopted to illustrate the various aspects of love, and the way in which this system has been employed in the devotional hymns are analysed. Next the differences between the human and the divine love and the sublimity of the latter are brought out. The characters who figure in human love-life, their equivalents in the spiritual plane and the esoteric meaning of the five tinais are included.

The third chapter confines itself to a study of love-lyrics in Tevāram, the first seven Tirumurais. The meaning of the word 'Tevāram' and a brief life-history of the authors of Tevaram are presented. There are eight hundred and one decades in tevaram composed by Sambandar, Appar and Sundarar. Out of these about thirty decades and a few stanzas here and there, deal with madhura bhava. These songs deal with the hero, the nature of the heroine, the plight of the love-lorn lady and her reactions as expressed by the lady-confidante and the foster-mother.

The 'concept of love in Tiruvācakam' included as the fourth chapter depicts the life and message of St. Māṇikkavācakar in brief. It is followed by a brief outline of Tiruvācakam. Tiruvācakam contains six hundred and fifty eight stanzas in fifty one decades. About nineteen decades conform to the madhura bhava style. The fact, that although these decades have been composed as describing the maidens' games and pastimes they are pregnant with the teachings regarding pious and righteous living and the subtleties of high philosophical import, has been brought out and discussed.

In the fifth chapter, 'Tirukkōvaiyār' is dealt with in detail. Apart from shining as a gem among the Tirumurais, Tirukkōvaiyār stands out in excellence among the devotional songs set to the style of madhura bhava. The aspects of love with associated mutarporu] and karupporu] have been developed in Tirukkōvaiyār in proper sequence. In this chapter the grammar of kovai literature, the unique nature of Tirukkōvaiyār and a few references to its superiority are included.

Tirukkōvaiyār contains four hundred stanzas which have been divided into twenty five divisions. In this chapter, a brief outline of the contents of each division along with the esoteric meaning of each is given.

The sixth chapter relates to the ninth Tirumurai which consists of Tiruvicaippā and Tiruppallāṭu. There are twenty nine decades which have been composed by nine different saints. Six of these saints have dealt with the theme of love in their compositions. There are ten decades in this Tirumurai which pertain to madhura bhava. In this chapter, a brief outline of the life of these six poets and the description of the love-aspects handled by them are given.

The prabandhas in the eleventh Tirumurai are described in the seventh chapter. This eleventh Tirumurai contains one thousand three hundred and eighty eight stanzas in forty-one works which are in the form of prabandhas. There are twelve saints from Tiruvālavāyutaiyār to Nampiyāṇṭār Nampī, who are said to be the authors of this Tirumurai. The works constituting this Tirumurai are composed on God and on His devotees. There are several stanzas which describe love aspects in the eleventh Tirumurai. Here, antāti, mummaṇikkovai, ulā and kalampakam are separately explained and the madhura bhava in them is discussed.

In the last chapter a brief comparative study of love mysticism in Saivism and other religions is given. After dealing briefly with the attributes of religion, the concept of mysticism is explained. The three-fold mystic way and the picture of the seven steps to heaven in Christianity, Islam and Saivism are explained and discussed. From the literary works on these religions for the sake of clarity various aspects such as mysticism of love, a general survey of love concepts, grace of God, the vision of God in everything, a description of the hero, similes used and the emotional experiences like 'separation' and the empathetic state of the beloved are drawn for the sake of comparative study.

Moreover in the poetical renderings of Saiva Tirumurais, one can find here and there, beautiful concepts of great philosophical and

religious significance which, by themselves, could form the basis of a separate thesis. Therefore, an attempt to extend the scope of this thesis to cover an extensive field such as this would be somewhat like trying "to see a world in a grain of sand, and eternity in an hour". "Say not, 'Tis hard', in a weak desponding hour" says Tiruvalluvar. With this in view, I have ventured to make a study of these works, and as a student of literature my main interest has been to bring out the manner in which the authors of Saiva Tirumūṟais have used madhura bhava to convey their feelings. Some patterns and symbolisms used for illustrating the various aspects of love in all love-lyrics being the same, it will be noticed that these have been repeated in the Tirumūṟais as well. From the point of view of presenting each Tirumūṟai with its contents of madhura bhava in its entirety, such repetitions have become inevitable. I have therefore confined myself to a close examination of the important types of love-lyrics and to the mysticism of love employed therein. I have also attempted to highlight the philosophical and religious ideas and experiences expressed by the authors, wherever possible.

CHAPTER -I

GRAMMAR OF LOVE

LOVE is a natural sentiment which is a common and inborn treasure to all living beings. We enjoy the gentle breeze which is invisible. So is love enjoyed which is only spiritually realised. "Love itself is never seen. Its manifestations only are seen." Shelley depicts the nature of love as

"Love wrapped in its all dissolving power
I saw not, heard not, moved not, only felt."

Love sustains everything. It dignifies and perfects all. 'Love is the air we breathe, love is the ocean into which we adventure; Love presides over our life, Love reconciles, brings all things into one.'¹

The unique characteristic of love is 'it gives, it lives, it never asks for any return or recognition'. It is acceptable to all those who have faith in Almighty that, only through the perfection of love we can attain heavenly joy. It is an easy and fruitful method for all living-beings. "We must make the creeper of love grow freely in one direction until it connects with God and thus we come to enjoy its sweet fruits," says S.N. Das Gupta in Hindu Mysticism. Saint Tirumūlar identifies that love with the lord.

"Appē civamāy amantirun tārē."²

Love is one of the methods by which the finite and mortal mind tries to enjoy the nature of the eternal being. To everybody love is its own reward as it will be obtained through the acquaintance of the great. "Love is a passionate tendency, an inward vital urge of the soul towards its source."³

However, love which is an inner experience, an abstract sentiment, and an indefinable feeling, has been handled through the ages by several authors, each one giving it a form and an identity.

1. *Nārada Sūtra* - 2

2. *Brackington, A. Allen · Mysticism and Poetry*, p.129

3. *Tirumūlar · Tirumantiram*, Stanza 270

4. *Underhill Evelyn: An Anthology of the Love of God*, p.29

When one scans the entire literature starting from the ancient Sangam literature to the latest poetical works, one finds various patterns the evolving of which could be called the grammar of love or the anatomy of love.

There are certain ways of obtaining the love of God. Our mind and intellect are to be concentrated only on Him. We should give up sense objects and wordly company. Constant repetition of His names and hearing His praise make us win the love of God. We gain love through study and through association with the devotees.

St. Paṭṭinattār, one of the Saiva saints, points out a simple method of worshipping God. Though we could not get even flowers, tender leaves and water, there is available with us our own heart; by laying it out at the lotus feet of the Lord we are sure to gain His blessings, by incessant and true devotion.⁵

The love of Lord, otherwise called bhakti, alone helps us to withstand the worldly temptations of life. Love directed towards the Infinite and the Eternal fills the mind with pure joy and wipes off all our sorrows and destroys all the past sins. The most general form of personal relation with Godhead is bhakti and the Lord can be realised only by bhakti and by nothing else. Bhakti is the summum bonum of religious experience. "Bhakti may exist at different levels, but wherever it exists, it purifies the soul and prefers the way for union.... In its fuller development bhakti has been described as "the Unitive stage" "the climax of mystical life". St. Māṇikkāvācakar says that God could easily be caught in the net of love. "Paṭi valayir Paṭuvon Kāṅka",⁶ Villiputtūr Ālvār brings out this idea when he speaks of the intense love of Sātevaṇ for Lord Kṛṣṇa. Ālvār pictures the true love of Sātevaṇ in the words of Kṛṣṇa as "You are aware of Me and have bound Me with your love."⁷

5. *Pōtum peṟāvitir Paṇḍai unṭu pūṇai unṭenṭum ētum peṟāvit-uṇ neṇṇuntan reṇnai Yākāceppum.* Tiruvilai Mārutur Munṇai Kovai, 12.

6. Tiruva. 3-42.

7. "Aṇṇāllin ṇeṇṇai aṇṇai piṇṇai" Mahābāratam Uttiyoka Paruvam, Kṛttipam tūtu Carukkam St 30

The form in which bhakti is expressed is prayer. This is one of the fundamental structures of religion. "Everywhere there is a variety of types, each bhakta pursuing his individualistic method of attaining ecstatic communion with God... In the story of the development of the mystic principle, the devotional type which is undoubtedly the latest one, seems to have been the special type we come across in the Tamil sages and saints. Mysticism then, is a state of religious feeling marked by supreme effort to attain communion with God. It is also the understanding of the things divine by an unceasing process of deep spiritual insight and ripe spiritual experience."⁶

Different types of Love Towards God

The manner in which love of God is expressed differs according to the personal tendency of the devotees. Narada in his bhakti sutras identifies love with bhakti and enumerates the eleven modes of spiritual love as follows: "Attachment through glory; attachment through beauty; attachment through duty; attachment through worship; attachment as a servant; attachment as a child; attachment as a friend; attachment as a beloved; attachment as self-sacrifice; attachment by identification; attachment by misery in separation (as in the case of lovers). Thus the one love takes eleven modes."⁷

The Higher Dharmas which are of four kinds are enumerated in sīvāgamās. The four mārgās (ways) of reaching God are known as dāsamārgā; satpatramārgā; sahamārgā; sanmārgā. They are otherwise called Caryā, Kriya, Yoga and Jñāna. J.M. Nallaswami Pillai has pointed out that the four-fold division of servant, son, friend and lover is a universally acknowledged one in all the theistic religions. Each one of the religions can be easily identified with one or other of these mārgās. A critical study of Saiva Siddhanta will reveal that all the four mārgās are within its fold.

⁶ Ramachandra Dikshitar, V.R. *Studies in Tamil Literature and History*, P 87.

⁷ Nārada Smṛti. 82

Saṁmārkkam Sahamārkkam Saṁputra mārkkam
 tātamārkkam eṇṇuñ Caṅkaranai aṭaiyum
 naṁmārkkam nālavaitam nāṇa yōgam
 naṅkiriya cariyai yēṇa
 Saṁmārkkam muttikaḷ Sālōkkiya Sāmipyā
 Sārūpya Sāyucciya eṇṇu catur vitamām.¹⁰
 DĀSA MĀRGĀ (CARYĀ)

In Dāsa mārḡā (the flavour of obedient acitivity) God is the Master, the devotee is the servant ever alert to obey his Lord by loving and submissive service. Caryā consists of external acts of worship such as washing and cleaning the temples, gathering flowers, and making garlands of various types for adorning God, lighting lamps in temples and praising God, and carrying out the commands of devotees of God. These are some of the duties cast on dāsamārgā which leads to the realm of God (Sālōkā).

In the Saiva Siddhanta tradition St. Tirunāvukkaracu is identified with this path of servant, dāsamārgā. 'Service to the Lord' was the motto followed by this saint. He carried a hoe with him as a symbol of this service. St. Tirunāvukkaracu says that his sole duty is to do service to God and nothing else. He never forgot his daily duties to God. It is clear from his words,

Eṇ Kaṭaṇ paṇi ceytu kiṭappatē"¹¹

He further enumerates his duties as follows:

"I have never forgotten to worship Thee with
 water, flower and incense
 I have never forgotten to sing before Thee
 in Sweet Tamil

¹⁰ Siddhanta Sāttiram. 4-2-270

¹¹ Tiruvā. Tev. 5-19-9

I have never forgotten Thee in prosperity or
 adversity
 My tongue has never ceased uttering Thy name."
 "Calam pūvoṭu tūpaṁ māraṇṭariyeṇ
 Tamiḷoṭu icai pāṭal māraṇṭariyeṇ
 Nalamtiṇkilum unṇai māraṇṭariyeṇ
 Unnamam ennavil māraṇṭariyeṇ."¹²

In Vaiṣṇavism Sri Āṇjanēyā was a good exemplar of this
 dāsamārgā.¹³

In Christianity we recognise this path of a servant in the following
 verses.

"O Lord, truly I am thy servant, I am thy
 Servant and the son of Thine hand maid; thou
 has loosed my bonds."¹⁴
 "Ye call me master and Lord and ye say well
 for so I am."¹⁵

The sufis have faith in becoming servants of God and His devotees.
 T.P. Hughes points out the various stages, saying that "the first stage
 of a searcher of God is that of service to God."¹⁶ As God dwells in the
 hearts of the bhaktas, sincere service to the bhaktas of God is equal to
 the worship of God himself.

Satputra Mārgā (Kriyā)

Kriyā is characterised by the acts of intimate service to God, such as
 those that a son may render to his father, with the ultimate goal of

12. Ibid. 4-1-6

13. *Kambaramayanam Sundara Kādam*, 'Āṇṭāṇ atimant-toḷilāṇṭan āṇṭai untēl' *Katak tāvu paṭalam*, stanza, 61.

14. *Psalm*, 116-6

15. *St. John* 13-13.

16. *Smith Margaret. The Sufi Path of Love*, p 6

attaining the nearness of God (samipya). St. Sambandar is associated with this mārḡā. He sings of the Lord Siva with filial feelings of a son. He calls out the Lord as father and begs Him to save him from the worldly temptations of life.

For Example:

"Aruṅkūṛṭai utattukaṇṭa Appaṇūre."¹⁷

"Vāli emmāṇ erakku entai."¹⁸

"Tāyunēyē Tantai niyē Caṅkaraṇē."¹⁹

In Christianity, God is called Father in Heaven. "Christianity may be identified with the Satputra mārḡā because the expression of "Father in Heaven" and "the Son of God" as applied to God and Christ respectively are two characteristic of that religion."²⁰

SAHA MĀRḠĀ (YOGA)

This is the path of a friend whose aim is gaining the form of God (sārūpa). It is to look upon God as his friend, and obey all His commands. Love of God should predominate over everything else. Popularly St. Sundarar is identified with this mārḡā. "His life illustrates the liberties that one normally takes with a friend. But since in his case, Siva is his friend and he is ever conscious of this fact, the friendship is rooted in the recognition of the Lord's supremacy, and it is not of the usual commonplace variety. The hymns composed by Sundarar reveal a sense of friendly familiarity and at the same time they are inspired by a deep devotion."²¹

One of the well-known names of St. Sundarar is "Tampirāṇ Tōlar", which means the friend of the Lord. Although he won the friendship of the Lord he never forgot the supremacy of the Lord. Siva was his friend and at the same time his Lord. In one of the verses of his poems St. Sundarar expresses his intense longing for union with Him and asks, "when can I approach Thee O Lord?"

17. Sam. Tev: 2-73-6

18. Ibid. 3-106-11

19. Ibid. 1-50 7 (Appan: entai = tantai – father).

20. Balasubramaniam, K.M. *Special Lectures on Saiva Siddhanta*, p.139

21. Mahadevan, T.M.P. *Ten Saints of India*, p.47

"Tūtanai enranaiyāl Tōlanai nāyakanai
eytuva tenrukolo."²²

We find in Vaiṣṇavism Kucīlar was one of the best exemplar of this type of friendly love towards God.

There are some passages in the Bible representing this sahamārgā. For Example:

"Ye are my friends, if ye do whatsoever I command you"

"Henceforth I call you not servants; for the servant

knoweth not what his lord doeth, but I have

called you friends; for all things that I have

heard of my Father I have made known unto you."²³

SANMARGA (Jñāna)

Jñāna mārgā means the path of wisdom considered as the most advanced of the four-fold means of salvation. It includes the knowledge of God, the soul and the bonds; the path of the supreme good, sanmārgā, ending in the realization of oneness with God, (sāyujya) St. Mānikkāvacaṅkar was an exponent of this supreme mārgā, and he was first blessed by Lord Siva Himself becoming his guru (preceptor).

In Saiva Siddhanta the four courses of spiritual discipline are recognised by these four samaya-ācāryās. These four mārgās are described as the rising rungs of a ladder. "These four mārgās may be called the 'graduated exercises in Godliness' which will ultimately lead the souls to be beautiful state of 'alone becoming' 'monogeneia,' 'Atmadarsanam and Sivaroopam.'"²⁴

VATSALYA BHAKTI

It is the love of a mother towards her child. Periyālvār is the representative of this path of love in the Vaiṣṇava tradition. This Vatsalya bhakti is portrayed in the later Tamil literature in "Piḷḷaitami".

²² *Sun. Rev* 7-84-9

²³ *St John* 15-4,15

²⁴ *Special Lectures on Saiva Siddhanta*, p 136

MADHURA BHAKTI

In madhura bhava, the bhakta or the devotee considers himself or herself to be the beloved of God. The devotee's "craving for contacting God is clothed in the language of sex borrowed from Sringara sastra or the science of erotics". From a philosophical point of view, God is the only male and all the souls are His Consorts. Here God is the hero and the soul the heroine. But this may vary according to the context.

Although only four courses of spiritual discipline are recognised in the songs of Samaya acaryas of Saiva Siddhanta, we can see clearly that some of the patkams of these ācāryās deal with a type of devotion called madhura bhakti. A parallel to this can be drawn from Tolkāppiyam wherein the landscape is divided into four regions and the aspects of love pertaining to each region is described²⁴ The four regions are the hilly tract, the pastoral tract, agricultural tract and the littoral tract depicting 'union', 'waiting', 'sulking' and 'pining' respectively. 'Separation' the aspect of love belonging to the pālai, (desert) division has also been mentioned although pālai as such has not been included as one of the regions.

St. Māṇikkavācakar, in his Tiruvācakam reveals the intimate relationship of the finite to the Infinite in the mystic language of love. The nature of the union is described in the imagery of love, as;

"Tears stream from my eyes and gush from the heart
My frame shivers with the thrills of love
As I gaze at the sublimity of my sovereign Lord;
My voice falters, hands clasp adoringly,
My flower offerings quiver to deck Thy feet;
with such trepidations of love, am I drawn to Thee Oh Lord." ²⁵

25. Māyon meya kātuṛai ulakamum
Ceyon meya marvarai ulakamum
ventan meya tūmpuṇal ulakamum
Varuṇan meya perumēṇal ulakamum
Mullai, kuṇṇici, marutam neyālenac
colliya muraṇyāl collavum paṭume" Tol. Porul. Aka. Sutra-5.

26. Tiruva-27-7 Tr.by Raima Navarainam

Tirukkōvaiyār, also sung by St. Mānikkavācakar, is a beautiful spiritual and philosophical treatise on Love's Progress, of the march of the soul towards God.

Nammālvār, the super mystic of Vaisnavism was enchanted by the bewitching beauty of Sri Kṛṣṇa and he became a bridal mystic. Āṇṭāl was the best exemplar of bridal mysticism being a woman herself.

In Christianity, the exquisite love-poem, 'The Song of songs', in the Old Testament, this intimate relationship with the divine found similar expression. Christ is depicted as the Bridegroom while the mystic is the Bride. Bernard of Clairvaux prefers this figure of speech to that of father-son, or master-servant, because while a father is honoured and a master is feared, a bridegroom is loved and love is the notion that comes closest to what is experienced in the mystical encounter with God. To love God with one's whole being is, as it were, to be wedded to him'. The soul is "stretched out wholly" to the divine love. The Spanish mystics like St. Teresa and others describe the process of the mystical ascent to God more vividly in amorous language. when speaking of bridal mysticism W.R. Inge points out, "Catholicism still consecrates virgins as brides of Christ."

For the Sufis, the mystic sect of Islam, earthly love is a bridge leading to God. They use this erotic language to describe their inner cravings, in the same way as the imagery of the 'Song of Songs' is used by the Christian-mystics. The theme of quest of the divine lover is widely used in Islamic literature. "Man the human soul is kept apart from God by the illusion of self and only by love can self be overcome and the mystic attain to a knowledge of God and to union with Him and so become one with Real Being, the True Beloved."²⁷

Madhurabhava and its greatness

Madhura bhakti has thus been seen as the love and attraction of the soul towards God expressed in terms of love between woman and man. Love is the meeting point, or the connecting link between God

27. The Sufi Path of Love, Introduction, p.ix

and man. Søren Kierkegaard points out that the "human love is mysteriously grounded in God's love".²⁸ The madhura bhava seems to be the superior, deeper, and higher kind of love because it contains in itself the characteristics of all other types of love. A heroine does all the services as a servant to his master; takes care of him as a mother of her child and behaves as a good friend of his and mainly she sacrifices her own will and pleasure even life, to make her lover happy. Such love is the real love which leads us towards God. The greatness of madhura bhava can also be seen from the discussions between Caitanya and one of the devotees:

"How can the Reality be reached?" interrogates Caitanya himself.

'Loyalty towards Him as a servant is the best way'

'Yes. This is another'.

'Loyalty towards Him as a friend and companion'.

'Yes. This is good.'

'Paternal tenderness is the best way'.

'This also is good'.

'The love of the spouse for her Lord is the cream of religion'.

'Yes. This is certainly the limit of human endeavour'.²⁹

According to the idea of Martin C.D. Arcy "Love is also associated always with sacrifice and its strength is judged by the degree of self giving manifestation. It is the very nature of love to sacrifice all, even self".³⁰ "Its (love's) nature is extreme devotion (prema rupa) to some one;"³¹ "Inexpressible is the essential nature of love (prema). Like the taste of a dumb man,"³² says Narada in his bhakti sutras. Love is an inner embrace of joy. "Prema signifies intense devotion, the love and loyalty of an equal to an equal; and is of a higher form. It is the stage in which the devotee stands to the Deity in the light of the beloved and the lover, to be followed later by a complete identity of the two."³³

28. Works of love, p.8

29. Radhakamal Mukerjee, The theory and art of mysticism, p.147.

30. Martin C. D' Arcy, *The Meeting of Love and Knowledge*, p.82

31. *Narada Sutra* - 2.

32. *Ibid*, Suras 51, 52.

33. *Ibid*, Sutra 3.

Lastly a lover or a beloved can come to a conclusion that there is nobody else in the world like the beloved or the lover who is incomparable. While earthly or carnal pleasure is called *citrinpan* (sensual delight), desire for union with the Lord is called *Pērinpan* (heavenly bliss.) The best way of seeking God is by making Him an equal partner in life by the force of intense love. The human love could easily change its direction to the divine love and thus delight in a passionate love of God.

Human love is a copy or a symbol of the divine love. F.E. Spurgeon concludes that "human love is symbolic of divine love, because although working in another plane, it is governed by similar laws and gives rise to similar results; or falling leaves are the symbol of human mortality because they are examples of the same law which operates through all manifestations of life".³⁴

Spurgeon says that Patmore, a philosophical poet "conceived God as the great masculine positive force, the soul as the feminine or receptive force, and the meeting of these two, the mystic rapture of the marriage of Divinity and Humanity, as the source of all life and joy".³⁵ It is "the Divine desire seen through the veil of human desire".³⁶

Human love is shown as the symbol of divine love. So this sexual love is developed and directed towards the love of God. Sexual love of a man and a woman seems to be a reflection whereas the intense love of God is the true light. E.G. Browne depicts the same idea thus: "From the love of the reflection we pass to the love of light"³⁷

To quote Elwin Verrier "Sex is good and it is of enormous importance to the cause of love, for it is through sex that men and women came to a sense of union with one another and at the highest

34 Spurgeon Caroline, *Mysticism in English Literature*, p 11

35 *Ibid* p.48

36 *Ibid* p 18

37 *The Sufi path of Love*, p.16

and best reach beyond that human union to something which we call divine".³⁸

The erotic love of a man and woman gives a limited happiness called cirripam and it is temporary and transient. This sexual delight can be compared to a mirage whereas the divine is the eternal and limitless ocean of love. Thus the human love expands into the love of God which pours the everlasting perennial bliss of Heaven.

The Akam poetry (love lyric) seems to be the best way to express the soul's craving for God's grace. In course of time these poems issued forth as religious poems. In the beginning of the 7th century, Saiva, Vaiṣṇava samaya acaryas sang soul-stirring songs. These songs can be called as meditative and philosophical poems. "The influence of akattipai with its matter and forms on the religious and ethical works of later periods is incalculable. The novelty, superiority and popularity of the hymnal literature in Tamil is due to the happy blend of spiritual love with literary form of human love".³⁹ Saints like the Nāyanmārs and Ālvārs have used the language of the sex only as a symbolism.

Madhura Bhava in Literature

Ancient Tamil literature depicts the culture and civilisation of the Tamilians. To the animals, life is one round of eating, sleeping and mating. Man, even when he has food, shelter, clothe etc. does not feel content. He yearns to seek a prosperous life. Human conduct and activities in their fundamental aspects and their whole range are divided into two divisions namely Akam and Puram. These are the subjective and objective sides of life. The idealised love of the lovers equally blessed with beauty, culture and charming gifts is known as Akam which is experienced by the mind alone. On the other hand Puram refers to all other things experienced by all in general. Things relating to war, education, culture, social life, charity and other such things come under the category of Puram. Akam (love) and Puram

38. Elwin Verrier: *A philosophy of Love*, p 111

39. Manackam, V Sp. *The Tamil Concept of Love*, p.275

(Social and political life) are the two main themes depicted in ancient Tamil literature. The ultimate aims of life to be achieved by these activities are declared as Inpam (pleasure); Poruḷ (wealth); Aram (virtue); and Viṭu (salvation'). Among these four supreme aims of existence viṭu is the ultimate object of achievement.

CONCEPT OF LOVE IN TOLKAPPIYAM

Poruḷ atikāram of Tolkāppiyam deals with poetic treatment of culture, civilisation and mode of life of the ancient Tamils. Kaḷaviyal of Poruḷatikāram begins with the declaration of the aspects of life and literature, namely, pleasure, wealth and virtue, as closely allied with the five aspects of the idealised love life.

"Inpamum poruḷum aramum eṇṇāṅku
Anpoṭu puṇarnta aintinai maruṅkin".⁴⁰

Tolkāppiyam gives us the exact number of tiṇais (divisions) treated in akapporuḷ.⁴¹ They are kaikkilai, kuriāci; pālai; mullai; marutam; neytal; and peruntinai.

Sangam Literature

The Sangam poetry which is the earliest extant literature in Tamil comprises the literary works included in the anthologies Eṇṇutokai (the eight anthologies) Patuppāṭṭu (the ten Idylls). All the works of Sangam literature are classified into Akam poetry and Puram poetry. Akam ad Puram are based on five tiṇais (divisions) as given above in Tolkāppiyam. M. Sadasivam praises the Sangam literature as "the gate-way to the ancient culture of the Tamils", and he adds that "they have been the fountain of inspiration for all the later poets of Tamilnadu like Kampan, etc. and also the authors of divine literature like Jaṇāṇsambandar and Māṇikkavācakar".⁴²

40. *Tol. Poruḷ. Kala. Sutra-1*

41. *Tol. Poruḷ. Aka. Sutra-1*

"*Kaikkilai mutalap peruntinai iruvay murpatak Kilanta elutina enpa*"

42. *Sadasivam, M. A short Account of the Sangam Literature.*

In akam poetry, a poet singing on love, had to select a *tiṇai* (division) to form the background suitable to the *uripporu* (the aspect of love). The basic entities such as people, plants, and animals of one *tiṇai* (division) may go in with those of other *tiṇais* (divisions); but the land that possesses them need not be contiguous.⁴³

Kuṟiñci or mountain region formed the background for the union of the lovers and related activities. Clandestine love was the theme of the poems of kuṟiñci with the mountain scenery as background.

Mullai-t-*tiṇai* treats of the lady who waits patiently for her lord who had left her on various commissions. The pastoral or forest region is described in these poems as a happy and contented background.

Pālai, the desert landscape formed the background of poems dealing with separation and related states. Xavier S. Thaninayagam says "Pālai poetry attracts the reader by its note of pathos and the tragic element that runs through it. The desolation in the pālai region is but a feeble reflection of the desolation within the hearts of lovers".⁴⁴

Neytal or littoral or maritime region is the background for akam poems dealing with the pining and related aspects of the heroine during the absence of the hero, her Lord.

Marutam or agricultural region is eminently suited as a background for the theme of love quarrels. The five aspects of love life are thus well portrayed in the Sangam literature.

Iraiyaṇār akapporuḷ defines 'Anṇu Aintūnai' as love aspects of life pertaining to clandestine love, whereas Tolkāppiyar describes "anṇoṭu puṇarnta aintūnai" wherein he has clearly divided it into two broad divisions *kalavu* (romance) and *karpu* (wedded life). Here

43. Tol. Porul. Aka. Sutra 14.

"Tinaṇṇayak kuṟutalum kaṭinūlai yalave

Nilan orunka maṇṇukūḷ illēna molipa"

44 Xavier S. Thaninayagam - *Nature in Ancient Tamil Poetry*, p 147

kaḷavu has been treated as Gandharva marriage which is one among the eight kinds of marriages prevalent in the country of the vedic Aryans.

"Anpin aintṇaṅk kaḷaveṇap paṭuva
Tantaṇar arumaṇai maṇṇal eṭṭaṇuḷ
Kantaruva vaḷakkam eṇmaṇār pulavar"⁴⁵

Nampi akapporuḷ gives the definition of Kalavu as "uḷamali kātāl Kaḷaveṇap paṭuva" which means that heart-filled love is called as kaḷavu.

"Uḷamali kātār kaḷaveṇap paṭuva
toruṇāṅku vētai tiruṇāṅku maṇṇaluḷ
yālōr kūṭṭat tiyaḷpina terpa".⁴⁶

Concept of love in Saiva Literature

The unified form of Siva and Pārvaṭi "Artanāricurar" is the perfect symbol of the eternal in the wedded love of man and woman. Sri. P.N. Srinivasachari says "Saivism" however stresses the relation between and jiva as that between andan and adimai or that between master and slave, though the other relations between God and the soul are also stressed".⁴⁷ The God intoxication leading to madhura bhava is one among those relations between God and the soul. For instance, the four saiva samaya acaryas have expressed their intense love of God in the form of love-lyrics. The first stanza of St. Sambandar brings out the love aspect of akam in the words "uḷḷam kavar kaḷvaṇ" (one who stole my heart).⁴⁸ Here the poet St. Sambandar considers himself as the heroine, and God as the hero. In St. Māṇikkavācakar's life and utterances we have such a beautiful expression of bridal mysticism. Tirukkōvaiyār is the best exemplar of bridal mysticism among the saiva Tirumuṇais. Though it is in the form of human love, the real

45. *Iṣayapār Akapporuḷ, Sutra-1*

46. *Nampi Akapporuḷ, Kalaviyal: Sutra 1.*

47. *Srinivasachari, P.N.: Mystics and Mysticism, p 228*

48. *Sam. tev 1-1-1*

theme is the intimacy between God and the soul. Tirukkôvaiyâr contains 400 stanzas, each stanza called forth by a particular situation in the course of the development of love. The five aspects of love have been pictured beautifully in Tirukkôvaiyâr.

Concept of love in Vaiṣṇavism

Nārada in his bhakti sutras, praises the bhakti of the milkmaids of Brindavan, as the highest type of devotion. The same technique is followed in an admirable way by the Ālvārs of Vaiṣṇavism. Nammālvār the greatest of the Ālvārs is well known for this type of bridal mysticism. He expresses his spiritual experience in the language of love. He was called "Parāṅkusa nāyaki" by the commentators. Āṇṭāl was the best exemplar of bridal mysticism as she really wanted to become the bride of the Lord. Āṇṭāl's Tiruppāvai belongs to the category of bridal mysticism.

Sri Caitanya (1485-1533) founded a new school of Vaiṣṇavism in Bengal. He lauds Kṛṣṇa and Rādhā in the famous sankīrtanas, hymns sung in chorus. He classifies love into four types as Sānta; Dasya; Sākya and Madhura. He considers madhura bhava as the deepest, the sweetest and the most perfect. He describes the love of God in its most exalted form and compared it to the love of a woman in deep attachment to a man.

The concept of love is not peculiar to Saivism and Vaiṣṇavism alone, but it seems to be a popular one in the devotional poems of other religions also. This point will be elaborately dealt with in the last chapter.

The concept of Love in the Literary Works of later period

Saint Aruṇākirinātar of the early 15th century in his famous works Tiruppukal and Kantarantati has several stanzas of madhura bhava type, and he has therein followed closely the modes of expression in the akam poems of sangam and mediaeval ages. For example, in a verse, he requests Lord Murugā to bestow mercy on the heroine who emaciates in health owing to the tortures of the arrows aimed by the God of Love, the blue sea and the slow melodious notes of a cuckoo.

Tuḷḷu mata velkaik kaṇaiyālē
 Tollai neṭu nilak kaṭalālē
 Mellavaru cōlaik kuyilālē
 Meyyurukum māṇait taḷuvāyē"⁴⁹

Jayadeva's "Gita Govinda" is a standing example of madhura bhava, as, "it consists really of highly finished-series of lyrics and songs on the erotic episode of Kṛṣṇa vernal sports of Vṛndāvana".⁵⁰

For example:

"She laments, she shivers, she swoons, she
 sings into reverie, laughs and cries;
 She closes her eyes, she falls, she starts up,
 She droops; and if you, a heavenly physician,
 Should calm down her high state of fever,
 O would she not live? or her wordless
 gestures too she will end!
 Her body is wholly tormented by the heat
 of the flames of desire;
 Her mind, when even at times in thoughts of
 the moon and sandal and lotus,
 Even then it is still exhausted, uncooled--
 most strange to relate!
 But only of you, so loved, she thinks in
 her languor,
 Your extinguishing body; secluded she waits,
 all wasted
 A short while, perhaps, surviving she lives".⁵¹

The life and songs of Mira Bai illustrate how she dedicated herself wholly to the service of God .

"Of this body I will make the lamp,
 And of my mind the wick;

49 Arunakirnatar Tiruppukal, stanza 1290

50 Sushil Kumar De + Aspects of Sanskrit Literature p.137

51 Gita Govinda, pp 44-45

With the oil of love will I fill it,
And tend its flame day and night".⁵²

Rāmalīka āṭkaḷ of 19th century was one among the well known Saiva mystics. His poems are simple in style and also pregnant with meaning. He followed the foot-steps of the four saints, and composed some of the poems in the type of madhura bhava. Some of the love verses are in the form of questions and answers. For example, the lady-confidante asks her mistress, "Oh, the sweet among ladies! who is that one who got united with you in love?" The heroine replies, "It is He who dances at Tillai-c-cūṟampalam".

"Annana ṭaippenkā lāramute- unmai
Anṇiṟ puṇamtava rāreṭi
Turṇa luṭaiyiṇa rampalattē niṇṇa
tūya tirunaṭa rāya raṭi"⁵³

Subramaniya Bharatiyar who was a renowned poet of the early 20th century gives vent to his love towards God in various ways. For example, he conceives God as master and himself as servant and vice versa; God as father, mother, child and lover. He portrays his reactions after seeing Lord Kṛṣṇa, in the following lines.

The heroine who in a forlorn state of separation from her lover says, "like a worm in a hook, like a burning lamp in open space, like a caged parrot I suffer in solitude, and I dislike all the things that I need".

"Tūṇṭir puluvinaipolōvēḷiyē
cuṭar viḷakkunaipōl
.....
kūṇṭuk kiḷiyunaipōl taṇimai
koṇṭu mukavum nonṭēṅ;
veṇṭum poruḷai yellām
veṟuttu viṭṭaṭi"⁵⁴

These are all evidences to the fact that the tradition of using the language of human love to express the love of God is well established in Tamil literature.

52 *A Philosophy of love*, p 18

53 *Tiruvārūṭpa* 3 1-5

CHAPTER – II

LANGUAGE OF LOVE

"It is the mystic craving of the great to become the love-captive of the small, while the small has a corresponding thirst for the enthrallment of the great" says F.E. Spurgeon.¹ This spontaneous and unquenchable thirst of devotees for being enslaved by the supreme being has taken shape in the form of devotional hymns. The mystic experience is ineffable and incommunicable. The mystics therefore express the utterance of God through the symbolism and system of signs. One can find the similar situations and patterns used by the Saiva Nāyanmārs as found in the Akam literature in order to bring out the contact between the finite and Infinite. Therefore in this chapter a brief description of the division of Akam, (its classification and its significance) has been attempted, for explaining the usage and context of the various symbols and aspects of human love to express the soul's longing for divine communion. This will help the reader to understand the following chapters.

The ancient poets sought nature to picture the various aspects of human life. The love esoteric called Akam comprises of three divisions which together bring out the dramatic development of the love aspects in its entirety along with the proper background setting, time and place. These three divisions are Mutarporuḷ (the place and time), Kanupporuḷ (the objects presented in a particular environment) and Uripportuḷ (the aspect of love).² Of these three divisions, uripportuḷ may be termed as the soul of Akam poetry whereas other two serve as its body.³ This is because when the emotional experience of a pair of lovers is expressed, the place, the time and the objects of the environment serve only as the background, for that situation. The season and the hour are of less importance.

1 (Religio Poetoe 1893 page 163) quoted in *Mysticism in English Literature* p.51

2. Tol: Poruḷ. Aka. Suṛa.3.

'Mutal karu wipporuḷ enra mura
Nuvatuḷ kalai muraḷ ciraṇtanave'

3. *Akananurru c-cor polivukal*, p. 12

Aintinai comprises the five regions *kurin̄ci*, *mullai*, *pālai neytal* and *marutam*. Ardent love in its various phases can be expounded in terms of the five regions (*mutar̄ poruḷ*) as well as the *karupporuḷ* that pertains to these five regions.

"The ancient poets have found out that in a particular season of the year and in a particular hour of the day, a particular region appears most beautiful and most influential, that every landscape is seen best under the peculiar illumination of a season and a period of it when its influence is powerful on human impulses and activities. Thus are also the different stages of love correlated to the different aspects of natural environment".⁹

The five regions and their respective *karupporuḷ* and *uripporuḷ* as handled by the authors of *Saiva Tirumurai*s are discussed individually in the following paragraphs.

Kurin̄ci:

The mountain and its surrounding place form the background for love songs which describe the union of a young man with a young lady and their further trysts. *Kūtir* the cold season (mid October to mid December) and *yāmam* (midnight) are the proper season and hour for the mountain region.¹⁰ Its love aspect is "union and its related states". Mostly the clandestine union of lovers is depicted to take place in the *Kurin̄ci* region.

A poet who sings of the love aspect of the mountain region depicts how a youth gets united to a young lady when he meets her by chance while tracking an elephant or a deer.

A hero happens to meet a young beautiful lady who keeps guard over the millet-field. He admires her beauty saying, "the delicacy of the lady is like that of a peacock, her speech is like the prattle of a parrot, the glances of her eyes resemble those of the eyes of a deer".¹¹ When the hero realises the affection the heroine has for him, he

9. Varadarajan, Dr M. *The Treatment of Nature in Sangam Literature*, p 6

10. Tol. Poruḷ, Aka. Sutra. 7 'Kurin̄ci Kūtir yāmam'

11. Aṇḍaḷya Pillaiyar *Mūṇṇan̄ci Kovai*, Stanza 27

attempts to approach her with a wreath of leaves as a love-token. The hero expresses the nature of the pleasure found in the company of the heroine as "She is nectar and I its relish".¹² He praises that the happiness he derives from her is ever growing, fresh and newer every day.¹³

One of the duties of the young women of the hilly tract was to watch over the millet-fields when the corn was getting ripened. That is why there were many opportunities for them to meet their lovers. Once the season for harvesting arrived, the girls were confined to their houses.

'Vēṅkai' is a tree of the *kuṛiñci* tract. It was believed that the flowering season of the Vēṅkai tree coincided with the ripening of the millet.¹⁴ And it was also a custom among the hillfolk to celebrate marriages when the Vēṅkai tree blossoms forth.

Once the millet ripens, there will be no more need to keep guard over it. A love-lorn lady who happens to meet such a situation requests the field which was guarded by her all these days, thus "Oh the sweet field; I pray to you again and again. If my lover comes here in search of me, kindly tell him that I worshipped him and then I left this place with weeping eyes".¹⁵

The hero visits the farm as usual to meet his beloved. But he is disappointed to see the bare fields without his sweet-heart. Everything there reminds him of the heroine. Here the author gives a fine description of the *kuṛiñci* tract. The hero says with disgust, "this is the big grove in which my lady plucked soft flowers with leaves. This is the place where she bathed in the *cuṇai* (the hill tank) and felt shy on seeing me near by. This is the *paraṇ* (the raised platform) on which she climbed slowly and drove away the parrots from the millet-field. This is the place where she talked with me all the sweet

12. T K. Stanza 8: 'Corpolamutival yan cuvai'

13. Ibid. Stanza 9 "Punarnar punartorum perum pokam pinnum putilay"

14. T K Stanza 138. '...pan venkai tinaippunam koyka venru tatitan kontupon vicittan kalvay coriya nirru cotitan konttemmak ketuvittatu'

15. Alutaya Pillayar Munmanikkovai. Stanza 20

little things and made me her own. And there is a room in the midst of the field which is by the side of the mountain. Now she hides herself there and makes me unhappy".¹⁶

Then the hero tries to meet the heroine during night time. The shrewd lady-companion watches very carefully everything that happens in the gloomy darkness. She informs the heroine of the visit of her lover by saying that the birds have slept and that midnight has passed. In this cold pitch darkness the hero's chariot is seen.¹⁷

The millet-field, Vēṅkai' tree, scaring away the birds, bathing in the hill-tank; all these come under the karupporuḷ of kuṟiñci region. The cold season and mid-night are treated here as the proper time for the union of lovers in the kuṟiñci region.

Mullai:

The author of mullai poetry has the season of kār, the early winter (mid August to mid October) and of the divisions of the day, the dusky evenings, as the back-ground for his poems.¹⁸ The love aspect of mullai region is patient waiting of the heroine during the period of absence of her lover. This period of separation, being short, enables the heroine to wait patiently. The pastoral tract is an appropriate setting for a poem whose theme is of this nature. Mostly kār the rainy season is the period when the hero is expected back in his house. The heroine anxiously awaits her lover when the rainy season beings.

The flowering of the mullai buds, the buzz of the bees, the showers of the clouds and such other things are considered to foretell the arrival of the kār season.

Saint Cēramāṇ Perumāḷ Nāyaṇār gives a fine description of the early winter season as follows: The heroine who awaits her lover looks at the sky and says, "the whole sky has become dark as the blue mark on the beautiful throat of Lord Siva. The dark clouds emit

16. *Ibid* Stanza 16

17. *Tiruvāṇṇamūrti* Kovai Stanza 27

18. *Tol. Poruḷ Aka. Sūtra.6. 'Karum malaryum mullai'*

lightning like the glittering spear. The thunder roars aloud like the beating of the royal drum. The cloud pours forth showers like arrows". Then the heroine observes the landscape of the pastoral tract and says, that the fragrant kaḷavam flowers along with the buds of mullai creeper, the kōtal flowers in bunches, the kāntal and the kāya flowers blossom forth".¹⁹ On seeing them the heroine feels distressed, kaḷavam, mullai, kōtal, kāntal and kāya are the karupporuḷ plants of the-mullar tract.

The lady-companion feels sorry to see the sad plight of her mistress. She sees in the graces of the heroine the natural beauties of the early winter season and this she describes as follows: "The lightning glitters like the golden ear-ring of the heroine; the rainbow curves like her eye-brow; the insect intirakōpam moves like her red lips; the kāntal flowers resembles her hands, the mullai buds resemble her pearl like teeth; the konṇai flower blossoms pale like her own paleness; in its delicacy the peacock is like her; the north wind moves as her sigh; the showers pour down like her tear drops".²⁰ Thus the lady-companion compares the graces of the pining heroine to the attributes of the rainy season. Here kār (the early winter season) the mutar - poruḷ of mullai region is described.

Sometimes the lady-companion tries to console the pining heroine by means of some pretext. She says to the heroine that the drum kuṭamuḷā is played in Ciṭṭampalam to accompany the dance performed by Lord Siva and that the kāntal flower mistakes the sound

19. *Tiruvavur Mummānik Kovai, Stanza-4*

Uraikali olvai muni urumenum
araikurūl muracam arppak kaipoy
Vencilai kōl viruuli ennum
mūncaram tūranlatu vane nilane
kaṭiyavakiya kalava nam malarotu
kōṭiyavakiya talavanum antan
kulai mēmpaṭṭa kōtalum kōpamotu
alaṭṭem paṭṭa kantalum ivarrotu
kāya venusar tarymel ...

20. *Ibid.* Stanza 1.

for the season kâr and blossoms forth; therefore it is not really the early winter.²¹ She has been deceived.

The hero when he returns from camp, sees the black clouds start lightning and hears the humming of the bees with the roaring noise of the thunder. Hence he requests the charioteer to drive the chariot fast in order to meet his beloved before the rainy clouds spread over the place where his sweet-heart resides.

The lady-companion notes the arrival of the hero and exclaims with joy that the rainy season has commenced with thunder and lightning and also that the chariot of the lord is seen in the street. The heroine feels happy to hear the arrival of her lover. This aspect of love-life has been taken to be that of pastoral tract.

Pālai:

"naṭuvunilaiṭ ṭinaiyē naṇpakaḷ vēṇilōṭu
muṇṇyunilai maruṇkan munṇiya neṇṭte".²²

The phrase 'naṭuvunilai-ṭinai' has been taken to refer to pālai region, because the state depicted by it is separation which occurs in the midst of other aspects of love such as union, waiting etc. Pālai is the dry waterless desert region. The mid-day hour of the hot summer is the time suitable for the desert tract.

In a song of pālai is described either the going away of the lover to distant countries which lie beyond forests and the pangs of separation felt by the heroine, or the pangs of separation felt by the foster-mother and other relatives when the heroine herself elopes with her lover. A few examples are given below:

The foster-mother who becomes aware of the elopement of the heroine, says that her doll-like lady has crossed the desert tract where the *kallī* plants are burnt down by the scorching rays of the sun and the bamboos are dried up and scattered into pieces.²³

21. T.K. stanza 324

22. Tol. Parul. Aka. Sutra.11

23. Tiruvekampamutaiyar Tiruvantati Stanza 68

In another stanza the author pictures the dry land of the pālai region as follows: The hot desert tract is full of tomb stones on which the name and valour of the persons are inscribed; there are marks of the ruined old towns, and hillocks full of gravel stones; but there is no sign of any seasonal rain.²⁴

In Tirukkōvaiyār St. Māṇikkavacakar describes the harsh landscape of pālai region with the epithets such as *inna kātaru*, (dreary forest), *kātuṇ curam* (harsh desert tract), *eniyum tīmēl ayalpōi ceriparal kanam* (desert tract full of gravel stones)

Cēramān Perumāl Nāyanār in one of his poems gives a fine description of the desert tract. The poem is in the form of the foster-mother's speech who feels for the separation of the heroine. She says that the heroine is so tender in nature. Her delicacy is that of a peacock. Her lips are rosy. Her voice is melodious as that of a cuckoo. But now she has discarded all the wealth of her house and has eloped with her lover who is alien to them. The path by which she has ventured to cross over is a dreary landscape of arid tract. There is no shade on the way because the scorching midday sun sheds its hot rays. The heroine might have been frightened by the sound of the drums of the hunters and she might have herself visited the huts of the marattiyars (women of desert tract).²⁵

Neytal:

"Erpātu" (afternoon) is the appropriate time for the neytal region²⁶ and no season is specially allotted to it. But it may have any of the six seasons of the year as its proper season. The aspect of love of this region is "pining and its related states". The poems of the littoral tract express the lover's sorrow and grief and uncontrollable laments. The sea coast is pictured as the natural and suitable background for the heroine's feelings of desolation and despair.

Some of the authors of devotional hymns imagine themselves as love-lorn ladies who feel desperate during the absence of their lovers

²⁴ *Tiruvārur Mēnmanik Kovai Stanza 16.*

²⁵ *Ibid, Stanza 13*

²⁶ *Tol Porul. Aka Sutra 10 'erpātu neytal'*

and express their sufferings during the period of separation from the Lord, as follows:

The heroine watches the waves falling on the shores where the *kuravam*, *kōṅkam*, tender *punnai* and *kaitai* grow in abundance.²⁷ The heroine in her confused state of mind thinks that the inanimate objects, such as plants and flowers are endowed with life and hear her sorrowful laments. She calls and asks "*kaṇṭakam, muṇṭakam kaitai, neytal*; Will my Lord forget to bestow grace?"²⁸

The heroine sees a crane standing on the shore. She addresses the crane and asks, "Oh, you white coloured crane with reddish legs! You seek the prey in the waters of the sea! I do not know what to do. My Lord has made me lose my beautiful bangles but would He not bless me with His fragrant garland of cassia flower?"²⁹

Then the love-lorn lady bemoans her pitiable state to the birds and she asks their help. She calls "Oh birds of the green-branched laurel tree! Kindly convey my sorrows and pangs of separation to my Lord".³⁰

The heroine in her mental anguish longs to know whether her lord will come and she tries to know the future by the process called as '*kūṭalilaittal*'. The heroine draws a circle on the sand thinking "let this circle be competed if he will come and console me".³¹

The sun sets yielding place to the darkness of the night. The heroine says that the crescent moon, the sweet smelling southern breeze, the melodious notes of the *viṇā*, the bird *anril* with its mate standing on the shore, the cold north-wind--all these together tend to increase her pangs of separation and hence they become her enemies.³²

The white flower of the *tālai* plant on the shore blossoms forth and it resembles the bird, crane. Crane is a bird of *neytal* region which

27 *Tiruv.* 3-6

28. *Tiruna. Tev* 4-12-2

29. *Ibid.* 4-12-6

30 *Sam. Tev* 3-63-1

31 *Tiruna. Tev* 5-88-8 '*maṭa nīl maruṭar peruman varil kuttu nīyenru kūṭalilakkume*'

32 *Alutaiyapillaiyar Tirukkalampakam* 19

mistakes the petal of the kaitai plant for its young one and embraces it.³³

The heroine sees a crane standing alone on the coast and she pities it and makes enquiries as to why it stands alone even at the dawn when the chill north wind blows and what is the cause of its silence and why it has become pale in colour. She further asks it whether its lover has not come back as it is the case with her.³⁴

Here the sea coast and the sunset come under the division of mutarporuḷ. Neytal, kaṇṭakam, tālai, punnai and the birds anril, kuruku are the karupporuḷ and the pining of the heroine is the unpporuḷ of the Neytal region.

Marutam:

The region of fields has no particular season assigned to it, but has the early dawn as its minor timing.³⁵ The aspect of love of marutam is ūtal or sulking love quarrel.

The poems of the marutam region depict the lady-love's sulkiness, the hero's repentance, his seeking reunion with his beloved wife through the mediation of the bard or lady-confidante, the wife's sulking and her forgiving the hero and the delightful reconciliation that succeeds the love quarrel. These form the subject matter that pertains to the the marutam region.

Dasa Mitra gives a definition of love quarrel. He says, "Indignation means anger. But this is of two kinds, one arising from fondness other from jealousy. When the husband's attachment to some other loved one is seen or heard of let the lady's indignation be that of jealousy".³⁶

The lady-love sulks with the hero who has left her in pursuit of

33 Tiruna. Tev. *Neytar kurukutan pillaiyen renni nerunkic cenru Kaitai mataḷ pulku*. 4-106-1.

34. *Aluṭaiya Pillaiyar Mummanikkovai - Stanza.25*

35. Tol. Poruḷ. Aka. Sutra 9 *Vaikarai vūṭiyan marutam*

36 *Paramada Dasa Mitra, The Mirror of composition*, p.117

courtesans. Sometimes the lady-love condones her husband's fault, but at other times her anger could not be appeased. Then the hero sends the bard and bard's wife *viṛali* to bring about a reconciliation. The heroine who sees them coming to her says, "Oh bard, well-versed in playing the *Yāl*! I would not get angry with my lord who seeks pleasure in the company of courtesans. Moreover we three are benefited by this act of his. Oh bard! you have gathered plenty of wealth by praising my lord with your talented words. Secondly my lord has attained great pleasure by embracing my foster-sister. On my part, I have become the mother of a child who wears *cilampu* and *kiṅkiṇi* and such other ornaments. Hence Oh bard! go and tell all such false and flattering words of the hero to the sweet voiced prostitutes, and do not speak to me vain words which would produce no effect on me".³⁷

Here, *pāṇaṇ*, *viṛali*, *ūraṇ*, *ciriyāl* are the *karupporuḷ* of the *marutam* region and the *uripporuḷ* is the heroine's indignation as a consequence of the hero's union with another woman.

Agam Dasa Miṛa explains the ways of removing the anger of the lady-love. "conciliation, division, presents, submission, disregard, change of humour such are the six expedients which the husband should employ in succession for the removal thereof, --that is. of the ladies' indignation. 'Conciliation' means affectionate language; 'division' is the gaining over her female friend to the offender's side; 'presents' should be ornaments or the like; 'submission' means falling at her feet; 'disregard', that is, neglect; by a 'change of humour' we mean the indignation being dispelled by some sudden terror or joy etc".³⁸

As an example we can quote the following: The hero returns from the house of the prostitute and tries to convince his beloved by the act

37. *Tiruvāṇṇir Munmanik Kovai Stanza 20*

38. *The Mirror of composition, p. 117*

of submission. But the injured wife says, "Touch not my feet; do not come near me; do not hug me and crush my dress. Sir! you have learnt well how to do all such things.

It will only lead you to danger if the harlots happen to hear of this act of yours".³⁹ The same idea also occurs in *Tirukkôvaiyâr*.⁴⁰

It has been said that,

"A state of being bound can be compared to the state of bhakti and salvation;

Earthly pleasure can be used as an example for divine rapture".⁴¹

Ralph Harper also points out, "'Paradise' may, after all, be only a metaphor to be used interchangeably with existential as well as with mystical, in the same way that the language of human love is borrowed by the mystics".⁴²

With these fundamental ideas of comparison, human love has been treated as a symbol of spiritual love. This type of love is free from 'carnality and fleshly lusts'.

As pointed out in *Tolkâppiyam* the persons appearing in the love-lyrics have not been given any specific names.⁴³ The characters such as the hero, heroine foster-mother, lady-confidante and others and their interaction with each other have been given a mystic twist and they serve to illustrate the craving of the soul for union with God. Sri P.N. Srinivasachari says "mysticism is the quest of the soul or *atma* for the immediate or intimate knowledge of God".⁴⁴ Thus the mysticism of love deals with the spiritual longing for divine communion which has been clothed in an erotic language.

39 *Tiruvârur Munmanikkovai*, 21

40 T K stanza 358 'Ura n n ceyilaiyar navanceyta pullankai matten tolai vitu narkalaiye'

41. *Tiruvacaka Viyakuvayanam*, p.140

Patti muttikku uvamai petiam

Peru patturku uvamai cirripam

42 Ralph Harper, *Human Love Existential & Mystical*, p.10

43 *Tol Porul Aka Sutra* 57 *Makkal nuraliya akanai unaiyum calli oruvarp periyarkolai perar*

44. *Mystics and Mysticism*, p.45

Interpreting the situations described in love songs in the spiritual plane, the soul or *atma* is the heroine and the Almighty is the hero. However, in *Tirukkôvaiyâr*, the reverse is the case. Here, the hero represents the soul and the heroine the Almighty or *Sivam*. The mystic poets of Sufism also define God as the Beloved and man as the lover. E.J.W. Smith says "in the language of the mystic poets God is the Beloved, man the lover".⁴⁵ The lady-companion stands for the *Arul-Sakti* or the power of grace; the male-confidante for the *atma-bodha* or mind; the mother and foster-mother represent respectively the *parai sakti* or the state of enjoyment of the Lord's grace and *Tirotta-sakti** or the divine power that obscures.⁴⁶ Devotees can of course develop the interpretation as they wish but the above said general key may be taken as typical of the esoteric method of interpretation.

The five regions mentioned as the suitable background for the five-fold phases of love are interpreted as follows:

Kurîñci (Hill tract)	-	Cutta Cakkirattana-Tattuvattina taricanam. (Centre between the eyebrows where the soul dwells in the waking state).
Pâlai (arid tract)	-	Cutta Coppanattana -- tiruvaru taricanam. (Neck, as the seat of the soul in the dream state).
Mullai (forest land)	-	Cutta culuttittana - Arulatikkam (the state of sound sleep in which the mind and the sense organs are at rest)
Neytal (sea-coast land)	-	Cutta turyatita - Parasiva Inpam

45. *The Sufi Path of Love*, p 11

46. *Tiruvacaka Viyakkuṇam*, p 149

* His being awakened by the energy (*sakti*) of *Sivan*, which is, in intention and in fact, entirely gracious, but as it arouses the soul to painful conflicts in varied experiences of successive embodiments, it is spoken of as an energy of (divine) anger (*tirotam*) Page XLVII *Tiruvacakam* Tr by G.U. Pope

(The transcendent fifth state of the soul
in which it is in the mulataram)

Marutam (farm land) - Cutta turiyattana - Arulupatecam.

(The mystic region near the navel into
which the soul retires in its turiyam State).

These five divisions are interpreted as the five stages of a soul respectively as vilippu (waking up) kanavu (dream) uṛakkam (slumber) Vyirppakkam (state of living) and Pēruṛakkam (sound sleep or death).⁴⁷

The inner meaning of such a five-fold division is:

In the higher esoteric sense 'Mullai' has reference to patient endeavour of the soul or jivatma to reach the paramatma. Pālā refers to the jivatma's temporary separation from the Paramatma. Marutam has reference to the aversions and likings experienced by the jivatma in its attempt to reach the paramatma. Neytal refers to the penitent mood of the jivatma while pondering over the separation from the paramatma and kuriñci to the union of the jivatma with the paramatma.

The manner in which this language of love has been employed by the Saiva saints, in their Tirumūṟais has been described in detail in the following chapters.

⁴⁷ *Ibid* p 149

CHAPTER - III

LOVE LYRICS IN TĒVĀRAM

The Pallava period in the history of Tamil land is a period of religious revival of Hinduism by the Saiva Nāyanmārs and the Vaiṣṇava Ālvārs who by their bhakti-cult captured the minds of people. They made a tremendous impression on the people by singing the praise of Lord Siva and Viṣṇu in soul-stirring devotional hymns. The Saiva Tirumūrais are twelve in number and the word Tirumūrai means 'sacred book'. The first seven Tirumūrais are the hymns of the three great Saivite saints. These hymns were the best musical compositions of their age. The first three Tirumūrais are the extempore compositions of St. Sambandar the fourth, the fifth and the sixth Tirumūrais are those of St. Tirunāvukkaracar, and the seventh Tirumūrai consists of St. Sundarar's hymns.

The name Tēvāram

The first seven Tirumūrais are collectively known as Tevaram. But the word Tēvāram is not used by these three saints or by Nampiyāṇṭār Nampi who compiled and arranged the hymns of these saints. St. Sambandar styles his compositions variously as 'Tirunerīya Tamil'; 'Tamil Mālai'; 'Paṇṇiyal Pāṭal' etc. One of the meanings for the word Tēvāram is "garland for the Lord" (Tē + Āram). Another meaning is said to be 'that which results in the love of God' (Te + vāram).¹ The hymns of Tēvāram were looked upon by Tamil Saivites as their Vedas.

The authors of Tēvāram

The authors of Tēvāram occupy a pre-eminent position in the Tamilian Saivite world and therefore they are called 'Mūvar Mutalikal', the three pioneer Lords of Saivism. St. Sambandar the author of the first three Tirumūrais was born in Cīkāḷi also known as Pīramāpuram. He was a brahmin. His father Sivapāta virutayar and mother Pakavatyār were devout saivites. A miracle happened when

1 Tē = God, Āram = Garland, Vāram = Love

the boy was three years old. One day his father took him to the temple tank and left him on the steps of the tank and went for a bath. When he entered the water, the child missing him, cried out "O mother! O father!" Lord Siva heard the cry of the child and appeared before him with his consort Umā who consoled the child by giving milk mingled with divine wisdom. The fortunate child drank it and became an inspired child saint. Hence he is called as Tiru-jñanasampandar--"the one connected with divine wisdom". When Sivapātavirutayar saw the traces of milk on the lips of his son he asked the child as to who gave the milk to him. The child pointed in the direction of the temple tower and burst out into a sacred lyric in praise of Lord Siva. Sivapātavirutayar understood that his son had attained sainthood and had been endowed with divine wisdom by the grace of the Lord. The child saint continued to sing the glory of the Lord, and visited most of the Saivite shrines in the Tamil country, incidentally performing many miracles. The incident referred to above is mentioned by St. Sambandar himself in the following verse,

"Pōtaiyār por_ukiṇṇat taṭi_{ci}l pollātenat
tātaiyār muṇivurat tānenai yāṇṭavan".²

He met St. Tirunāvukkaracar at Cīkāli and they travelled together several times to the shrines of Siva.

At the age of sixteen, that is, after his marriage ceremonies were over, the young saint entered the temple and prayed to Lord Siva that the time had come for him to reach his holy feet. His fervent prayer was granted and the saint with all the other fortunates entered into the jyoti (the divine light) and disappeared. St. Sambandar is generally thought to have lived in the first half of the seventh century.

St. Tirunāvukkaracar:

St. Tirunāvukkaracar, the contemporary of St. Sambandar belonged to a village by name Tiruvāmūr. He was born in a pious vellāla family. His father was Pukalanār and mother Maṇiyār. They were blessed with a daughter and a son named Maruṇikkīyār later known as Tirunāvuk karacar or Appar. After the death of the parents this boy

2 Sam Ter 3-24-2

was brought up by his dear sister as a pious devotee of Siva. But it was in that period that Jainism was popular in the Tamil country. Maruṇṭṭiyyār was attracted by the doctrines of this religion. He became a convert and took the name 'Tarumaṇṭṭar' because of his zeal in spreading Jainism. His sister was greatly disappointed and she prayed to Lord Siva that her brother should be reclaimed. In response to her prayer the Lord decided to bring him back from Jainism. Maruṇṭṭiyyār began to suffer from severe pain called cūlai nōy (colic pain). The remedies given to him at the monastery were of no use. When his pain was found incurable by the Jains, he went to his sister who initiated him into the Siva Pañcākṣara (sacred five letters), and smeared his body with sacred ash. They entered a temple of Siva and Maruṇṭṭiyyār prayed and asked the Lord to forgive and rescue him from the sins he had committed. At that time he was blessed with a divine gift of singing extempore hymns. When he finished singing his first decade of verses, the affliction disappeared, and a voice was heard giving him a new name 'Tirunāvukkaracu' meaning 'the sovereign of divine speech'. Then he became an ardent devotee of Siva and led his life in His service along with other devotees. The Jains were angry and persecuted him but he escaped from their deeds miraculously. Tirunāvukkaracar visited shrine after shrine singing hymns in praise of Lord Siva.

When he was about eighty-one years old, on an auspicious day in the month of Cīttirai, his glorious life came to an end.

St. Sundaramūrtti:

He was born in an āti-saiva brahmin family in a village by name Tiru-nāvalūr. His father was Caṭaiyanār and mother Icaī nāṇiyār. The chieftain of Tirumūṇaipāṭiṇāṭu was attracted by the charm of Sundarar, and he brought up this child as his own son with the permission of the child's parents. When the time for his marriage came his father made all the arrangements for the wedding. On the appointed day when the ceremonies were proceeding, Lord Siva appeared in the guise of an old Brahmin and claimed that Sundarar was his slave according to the bond executed by Sundarar's grant-

father and therefore he objected to the marriage. A close examination of this deed revealed that it was a real one. The people of Tirunāvalūr wanted to know the residence of the old Brahmin. He entered the temple there and disappeared. Sundaramūrti saw the vision of Lord Siva and His consort seated on the sacred Bull. Obeying the command of the Lord, he sang his first decade of verses commencing with the words "pittā pirai cūti". Like the other two saints he too visited the sacred shrines of Siva. St. Sundarar has referred to the other two authors of Tēvāram as 'skilled in the Tamil tongue'. He was the first to sing the praise of the sixtythree Nāyanmārs and this poem is called 'Tiruttonṭattokai'. St. Sundarar was the contemporary of Cēramāṇ Perumāḷ Nāyanār the Cēra king. He may be said to belong to the beginning of the 9th century A.d.

Concept of Love in Tēvāram:

The theme of love has been used by the Nāyanmārs and Ālvārs to portray their mystical experiences.

"Kāmappakutī kaṭavulum varaiyār
eṇṇṇ paṇkinum eṇmanār pulavar"³

This sūtra emphasizes the love between the soul and God. This idea of love between the soul, and God, following the traditional methods of the Sangam period found its completion in the mediaeval devotional hymns of the Saivites and Vaiṣṇavites. Such songs of divine love associated with Saivism were sung by St. Sambandar, Tirunāvukkaracar and Sundaramūrti, the authors of Tēvāram.

In the love lyrics of Tēvāram the Supreme Being Lord Siva is praised as the hero, the lover. The Saiva samaya acaryas imagined themselves as the love-lorn-ladies attracted by the bewitching beauty of the Lord, and yearned to attain the heavenly bliss by being united to Him. The songs of Tēvāram reflect their intense love of God.

Portrait of the hero:

The shelter of the Lord's feet is compared to the pure sound of the viṇa, the moon-light in the evening; the soft flutter of the south wind;

the spring's growing warmth and the pool visited by the humming bees.⁴ It could be seen that the five senses are included in the above comparison. The sound of the vīṇa stands for the sense of hearing, the evening moonlight for the sense of sight, the softly blowing breeze for the sense of touch, the spring's growing warmth which implies the ripening of fruits, is meant to stand for the sense of taste and the buzzing bees to indicate the presense of fragrant flowers which stand for the sense of smell. Thus all the five sensory pleasures could be realized in the shelter of the Lord's feet. His gracious feet always afford protection to the devotees and are famous for their spirited mystic dances. He wears at His waist the snake and a garland of skulls with the tiger's skin as His mantle. The cassia garland and the sacred thread 'muppurinūl' are around His neck. He has a beautiful blue mark⁵ on His throat on account of the poison He drank as ambrosia. His shoulders are like mountains beyond all comparison and He bears in His hand, fire, deer, battle axe, and trident. He holds a drum in His palm. His fore-head is smeared with the sacred ash. His eye-brows are curved; the lips are reddish like kowvai (*Bryonia grandis*) and His tongue is the source of the Vedas; He has three eyes which never blink and the ornaments, makarak-kuḷai and tēṭu (ear ornaments) glitter on His ears. This hero has reddish matted locks of hair and has the Gangē on one side and the crescent moon on the other. He also wears the cobra and the wreath of cassia flower on His head.

He is like an incomparable fountain of light. His red-coloured body which is smeared with sacred ashes resembles the coral covered with white-silk. In olden days, people worshipped God in the form of light and thinking of God as 'Cemmēniyān' (having a red coloured body) gave the name 'Civan' or Siva.⁵ He shares His form with His spouse Umā whose shoulders are curved like the graceful bamboo. His nature is as sweet as milk. He goes from place to place and begs

4. *Tiruna. Tev. 5-90-1* "maṭil vinaiyūṁ malai maṭiyamūṁ viṇu tannalum vinkila veniṇuṁ muṭu vantarai poykaiyūṁ porraṭe iṇai enai inaiyati nīḷale"

* This has reference to the Puranic story of the churning of the Milky Ocean, whence arose the poison which Siva swallowed and retained in His throat showing its mark of blue.

5. *Civan enuṁ namam tanakke utaiya cemmēni emman-Tiruna. Tev. 4-112-9*
Cemmenup peralan Karaṭṭkalammayar--Arputaḷ arivantaṭi Staṁta-44

for alms, with a skull as a strange begging bowl in His hand, stands in front of the houses, but when women go in and return with 'pāku', the food, He vanishes at that very moment. His posture while begging is peculiar. He talks whatever he likes and by His winning speech captivates the hearts of women and with their pining away, their bangles become loosened. He come to beg but never accepts alms.

"Kaṭṭaṅkan tamonru kaiyilēntik kaṭṭiya
viṭai yērik kapāliyar
Iṭṭaṅkaḷ tāmpaci yille pukku iṭum-paliyum
iṭakkollār pōvā rallar
paṭṭimaiyum paṭṭirumē pēca niṇṇār pārpparaip
paṇcaḷippār polkinrārtām
aṭṭiya cūpaliyum kollār viḷḷar alakiyarē
Āmāttūr Aiyānārē".⁶

This portrait of the hero frequently occurs in the love lyrics because:

Once some of the rishis who lived in a place called Tārūkāvaṇam forgot their religious pursuits and swerved from their righteous path. Lord Siva wished to point out to them their negligence in their righteous acts and its after effects. Siva and Viṣṇu appeared in the guise of an attractive beautiful man and woman respectively, and distracted the minds of the rishis and their wives. The enraged rishis performed the abicharayaga (a Sacrificial fire for a malevolent purpose) in retaliation. As a result there came out an elephant, tiger, serpent, an antelope, trident and battle axe, and these were directed at Lord Siva; but these could cause Him no harm. He killed the elephant and the tiger and put on their skins as His mantle. He held in His hands the subjugated antelope, battle-axe and trident and wore the serpent round His neck as a garland. Though this may be a legend, the Śaiva samaya acaryas admiring this act of Lord Siva, bring out this deed of His in describing the appearance and the nature of the hero in the love lyrics of Tēvāram.

The nature of the heroine:

The heroine is brought up from her youth with the knowledge of God. Her infant mind falls in love with the Lord. When she grows up, one day she gets the opportunity of seeing Him, for, He comes to beg for alms and stands in front of her house. She looks at the beautiful form of the Lord. On seeing Him, her love for Him bursts forth like a river in spate. The enrapturing beauty of the Lord bewilders her and ruins her peace of mind; she feels restless; her heart melts in the flame of love and her white bangles around the wrist slip away. Her charm and beauty disappear from her, for her eyes know no sleep.

The hero, the Lord Siva, captivates the heart, and robs her of all beauty, colour, health and charm. The heroine who has been robbed of these is constantly bemoaning her loss. The heroine languishes in love, forgets herself and soliloquizes on the beauty and the nature of the hero.

The shrewd lady-confidante observes the changes in the manners of the heroine and says that the heroine often utters the names of Lord Siva as "God of Gods!", 'the God who has sacred ashes on His red strong shoulders' and 'the God who sharing His form with Sakti is beyond one and all'. She therefore wonders whether her mistress would have been Siva, the Lord of Tirukkalippālai and fallen in love with Him.

"Vaṇapavaḷa vāytirantu vāṇavarkkum tāṇavanē
enkinraḷal
cinapavaḷat tiṇṭōlmeḷ cēṇṭilaṅku veṇṇīraṇ
enkinraḷal
anapavaḷa mēkalaivō ṭappālaik kappālān
enkinraḷal
kaṇapavaḷaṇ cintun kaḷippālaic cērvāṇaik
kaṇṭal kollō"

Hence she asks her lady-love, the cause of the peculiar changes in her. The heroine cannot conceal the secrets from her maid and she reveals what was in her heart. She says that He who came to her

house, in the guise of a beggar not only captivated her heart, but robbed her of beauty, charm, and health and made her fall a victim to public gossip.

"Cīraiyaṛ vaṇṭuṇ tēṇuṇ vimmu ceyyamalark koṇrai
maraiyaṛ pāṭalāṭaloṭu mālvīṭaimēḷ varuvār
līraiyaṛ vantaṇ ilpukunṭeṇ eḷilṇalamuṇ koṇṭar
karaiyaṛ cōlai kāṇīrmeya pīraiyaṛ caṭaiyāre"⁸
"enna tēḷilum nīraiyaṇ kavārvaṇ"⁹

The heroine knowing the difficulty of attaining the love of the lord tries to quench her love for Him. But this hero is clever indeed in captivating the hearts of women. He appears in the dreams of the heroine. His graceful form at that moment is unforgettable. His body is smeared with sacred ash and he wears the crescent moon like a crown on his matted locks of hair. He counts the bangles on her wrist and says that the place purampayam is His abode. He rattles the drum in His hand and disturbs her sleep. When she gets up suddenly He disappears.¹⁰ He kindles the fire of love to such an extent that she pines with the words, that He appeared only once in her dream but He is in her mind constantly all the time. He stands always before her mind's eyes and she never forgets Him for even an instant.¹¹

On hearing the words of the heroine the lady-confidante says that there is nothing fruitful in loving the Lord who appears during the day as well as in the night and spoils the beauty of women. She tells her mistress that her lover visits all the houses to beg for alms and makes the women pine for Him and this always seems to be part of His nature.

"Tuṇivaḷar tinkaḷ tuḷanki viḷankac
cuṭarocaṭai currimuṭittup
paṇivaḷar koḷkaiyāṇ pāṇṭanṭṭa
āṇṭamum paḷaṭṭvār"¹².

8. Sam. Tev. 1-73-1 to 10

9. Sun. Tev. 7 91-4

10. Tiruna Tev. 6-13 6 "Tunṇṭaiyaṇ uṇṇaṇ kōṭṭai tuṇṇenra eḷuntirunṭeṇ"

11. Ibid. 4-97-4

12. Sam. Tev. 1 44-1

But the love-lorn lady rejects the speech of her friend and says that her lover is the source of the Vedas and He is truthful to her.

The confidante tries to explain the behaviour of the hero and says that the hero whom the heroine loves so intensely, is not a suitable match for any lady, because He hides the Goddess Gangā in His matted hair and shares His body with Umā.¹³ She asks her mistress not to think of Him who is beyond reach. The lady-confidante by giving these example brings out instead the incomprehensible greatness of the lord.

The foster-mother enters in when they are thus talking and says in anger that the heroine gave away her heart and is pining for a man who came begging. She asks the lady-confidante whether she heard the gossip of the people.

The lady-confidante tries to save her mistress from the anger of the foster-mother and says that the heroine who brought the alms atopped short because she was afraid of the five headed snake worn by Him. Not knowing this, people say that the lady fell in love with Him.

"Pañcin mellati pāvai palikoṇarntu
añci nirpatum aintalai nākame"¹⁴

"Separation from the Beloved works on us butcherlike" says Dr. Mohan Singh Uberoi.¹⁵ Though the maid tries to conceal the real fact by her clever explanation, the lady-love is unable to bear the separation. Somehow or other she endeavours to send a message to the hero describing her pitiable condition. She seeks the help of the birds, the flowers and the soft cool breeze. This tradition found in Tolkāppiyam and in Sangam literature has been closely followed in the love-lyrics of religious works:

"Nōyum inṇarnum iruvakai nilayil
kānam kaṇṇiya marapiṭai teriya"

13 *Tiruna Tev.* 4-45-6

14 *Tiruna Tev.* 5-9-6

15. *Mohan Singh Uberoi Diwana, Sikh Mysticism, P 53*

marutturaip patupōl neñcotu puṇarttun
collā marapinavarrotu keliic
ceyyā marapil tolirpaṭu taṭakkiyum"¹⁶

There are some examples which tell us of the heroine addressing the speechless animals and birds. They are the words of the lady-love born of uncontrollable passion.

In the hymns of Tēvāram the heroine bemoans her fate to the nightingale; the parrot; the black bird, the bees and the cool southern breeze and asks their help. A few typical examples are given below.

The heroine in a mood of excessive grief thinks of the inanimate objects such as kaṇṭakam (water thorn) (mūntakam (thorn bush) kaitai (fragrant screwpine) and neytal (white Indian water lily) as endowed with life and asks them to hear her sorrowful words.¹⁷ "The compassion of the Saint is not limited to the human species; it extends to all living beings..... Even inanimate things become alive and afire with God to the Saint".¹⁸

The love-lorn lady, longing for the hero in His absence says, "O Nightingales! who lie in a nest in the palmyra tree, embracing the wings of your mates and who never know the pain of separation, O clever ones! kindly go and convey to my Lord who wears the cassia flower on His matted hair the message that sallowness has spread on my body".¹⁹

She invites the sweet throated cuckoo to convey the message of her intense love to the hero.²⁰ She then complains "O the birds of green branched punnai tree!, my love for Him makes marks on me, and He makes me suffer this unending pain".²¹

16. Tol. Porul Sutra 196

17 Tiruna. Tev.4-12-2 "Kaṇṭakam mūntakam kaitaikai neytalkal paṇaṇṭan... entalir vannam Kōṇṭanal tanaṇṇavan kuṇṭikkollā tolivano"

18. Ten Saints of India, p.5

19 Sam. Tev 1-60-7, 1-60-1 to 10, 3-63-1 to 10

20. Tiruna. Tev. 4-12-1 to 10

21. Sam. Tev. 3-63-1

Then she calls out "O young parrot! please do come here. I will give you milk and honey to drink. Kindly speak to me the name of my Lord with the crescent moon on His head".

"Cira_iyā_rum ma_jakki_iiyē! in_kēvā te_no_ppal
mu_raiyā_le u_pattaru_vē_n moypava_lat to_tutarā_lan
tu_raiyā_rum ka_taltō_n pu_ratticā_n tu_lā_nkum ilā_m
pi_raiyā_lan ti_runā_mam e_nakkorukā_r pēcāyē".²²

From the above said examples, we find that the Saint seeks the help of others who in approaching God can plead for him, and he asks for the solace of knowing what they will say to God on his behalf.

Then she calls her maid and tells her of her uncontrollable love for Him. "My dear! please listen to my words, Yesterday during the morning hours, here came an aṭikaḷ (mendicant), my lover. The sight of Him captivated my heart. When I went out to give Him alms I could not find Him there. So if I happen to see Him again I will never let Him go away".

"Nī_laipā_te nā_nkaṇṭa tē_i kē_lāy ne_runala_i
nā_rpakali_nkō_ratikaḷ vantu
kala_rpā_lu_n ka_pmala_ru_n kalakka nē_kkik
kalantu pa_liyi_tuvē_neniku_n kā_nē_n
ca_lappā_te i_niyoru_nāt kā_npē_nā_kil ta_nnā_kat
te_nnā_kam o_tu_nkum va_pṇam
mu_laippā_te pa_tatta_luvip pō_kalottē_n o_rriyī_r
ur_inti_nkē ti_rivā_na_iyē".²³

These are the words of the lady love born of extreme, uncontrollable love and this is called as "kā_mam mi_kka ka_lipa_tar ki_lavi" (empathy)

The foster-mother observes the changes in the complexion and behaviour of the heroine and watches how she at times forgets herself

22 Ibid, 1:60-10

23 Tiruna Tev 6:45-8

in her all-consuming love. So the foster-mother enquires the maid-companion the reason for the changes perceptible in the heroine.

The maid-companion abiding in the path of virtue reveals the truth to the foster-mother and she describes the beauty, the valour and the nature of the hero. The Lord who wears the crescent moon like a crown, whose throat is blue, who is golden in complexion and who is sweet like milk in nature, is the hero who has captivated the heart of the heroine. The lady love says that she has consigned herself to Him.

"Āvaṭu taṇṭurai oruvan ennai utaiyakōennumē".²⁴

Thus the maid-companion tries to bring out and impress on the foster-mother the beauty, the dignified personality and the nature of the hero.

The foster-mother who realizes the condition of the heroine now is filled with joy. She thinks that the heroine has loved a really noble person, but when the supremacy of the Almighty flashes in her mind, she warns her daughter of the difficulty in attaining Him and expresses her wish that she should rely upon someone who will be suitable to her state. But the heroine refuses to agree with her. She says that her lover is not of the type whom the foster-mother imagines. He is one who takes her words as His own, and His gracious form fills her heart and it is natural for Him to take away her beauty and charm and everything else.

· "Uḷaṅkoḷvar..... aṇṇāmalai yannal
Vilampuvan enaturai taṇaturaiyāka veḷḷanir
viricāṭai tāṅkiya vimalan

... ..
ilampirai tavalpolil ilampaiyaṅkōtur iruk-kaiyāp
pēpiyen clil koḷvatiyalpē".²⁵

The heroine prays to the Lord to grant her the bliss of sweet union, and adds that sweet thoughts of Him lead her to a confused state of

24. *Tiruna. Tev* 5-29-2 *Ibid*, 5-29-1 to 10

25. *Sam. Tev*. 1-76-4

same idea in (1-76-1 to 10)

mind. There is no one else as her companion except Him and she begs Him to pour on her His grace.²⁶

The foster-mother realizing the sorrowful plight of the heroine plans to tell the mother the changes that have come over the lady and do the needful according to their family customs.

The foster-mother tells the mother what the maid-companion has said to her. She informs her of the ardent love of the heroine for her Lord. She says that the heroine has not even seen the form and the complexion of her lover and has not felt content even after uttering His sacred names several times. He only will know the state of her mind!

"Vaṇṇamum vaṭivum cenru kaṇṭila|
eṇṇi nāmaṅkaḷ eṭṭi niraṇṭila|
kaṇṇu lāmpolil cūḷkalip pālaiyem
aṇṇalē yarivāṇ ivaḷ taṇmaiye".²⁷

Having fallen in love with Him who is reddish in complexion, she does not care for others.

"Ceyya mēṇivenṇiraṇi vāṇraṇi
mayya lāki matikkīla ḷarayyum".²⁸

She is filled with a feeling of rapture that He will come and bestow on her His grace. The heroine's heart being filled with love for the roseate feet of the Lord, reviles at the kind advice of the foster-mother. The foster-mother describes the sad plight of the heroine, "Her eyes shed tears, she closes her hands in worship and says, "I will give away myself to my Lord". The foster-mother depicting the change of manners in the heroine points out that the Lord is responsible for the changes in the behaviour of the heroine.

"Kaṇṇaṇikkum kaikōppum kaṇṇūṇruṭai
naṇṇanukkeṇai nāṇkoṭup pēṇenum

26. *Tiruna Tev*.5-13-2

27. *Ibid*, 5-40-1.

28. *Ibid*, 5-40-4

vanpon_u nitten_u valancu_uli mēviya
paṇpaṇ_u ippona_uic ceyta paricitē".²⁹

The mother of the heroine listens patiently to what the foster-mother reveals. She is anxious as to whether her daughter's love will ever be required. But the heroine never gets the sight of her lover. Hence the mother realizing the negligence of the Lord, says, "Let us fight with the Lord asking Him whether this is proper on His part to make my daughter suffer like this".

"Ūcalām aravalkulen cōrku_uḷal
ēca lāmpa_uli tantel_uḷi koṇṭaṇa
rōco lāymaka lemurai yōvenru
pūcal nāmiṭu_utum Pukalūrarkkē".³⁰

On hearing the words of her mother the heroine feels sad and says "O mother! it is in vain to fight with Him, I will satisfy myself by keeping in my heart the form of the Lord who is unique, and thus enjoy myself. If I utter His name all my afflictions will be over".

"en attā ena ennītar tīrume"³¹

The mother and the foster-mother understand the sufferings of the heroine and pity her plight. They try to appease her sorrows, and plan to get the cassia flower which shines on the matted locks of the divine lover by which she can get peace of mind; her loosening bangles tighten and the sallowness of her body disappears.

"Cittam tērum ceṇiva_uḷai cikkenum
paccai tīrumen_u paṇkoṭi pāḷmatī
vaitta mamayi lātu taraiyaran
kottinir_u poli konrai koṭikkile"³².

The heroine herself doubts whether her Lord will give her His fragrant cassia flower. "Taṅkōda naruṅkonrait tararūḷā toḷivānō"³³ She

29. *Ibid.* 5-66-9

30. *Ibid.* 5-46-3

31. *Ibid.* 5-45-9

32. *Ibid.* 5-39-2

33. *Ibid.* 4 12 6

says that if He does not give her the garland she will get maddened over Him and she will be mocked at only because of Him.

"Nāru pūṅkonrai tām̐mika nalkāṇḁ
kūruvēṇ kōṭṭukavulāy enrumāl
ēru vēṇnummāl ēcap paṭuvāṇḁ"³⁴.

A lady-love in mental anguish longing to know whether her lover will come, draws circles on the sand which will fore-tell his arrival. This is known as "kūṭalilāittal". The heroine with her eyes closed, draws a circle on the sand; through its completion, she will find out whether her lover will return to her. An example of "kūṭalilāittal" can also be found in Sangam poetry.³⁵

In the same manner here the heroine who is in deep love with the Lord waits for the arrival of her lover with eagerness. She tries to know the future by this process called "kūṭalilāittal". With her eyes filled with tears, she draws a circle on the sand thinking "let this circle be completed if He will come and console me".

"niṭu neṭicūl ninaintukan nimmalkum
ōṭu māḷino ṭonkoṭi matarāl
māta nḷmaru karperu māṇvaril
kūṭu niyenru kūṭal ilaikkumē"³⁶.

The foster-mother tells the love-lorn lady that her Lord Siva has a host of disembodied spirits for His relatives; eats out of a skull; lives in the graveyard; and has a woman always in the left half of His form. "How strange it is my daughter has fallen in love with a hero of such peculiar attributes".³⁷ The foster-mother hence says, "my dear, it is the best thing for you to stay at home as a good lady".³⁸

34. *Ibid.* 5-78-5

35. *Kalittokai* 25: *Kotuvay kuṭap piraiyaṭ piruṭonru naṭuven kaṇṭanam...*

36. *Tiruna.Tev* 5-88-8

37. *Ibid.* 5-45-8. *Uravu peykanam unpaṭu ventalai Uraiva ilim utalilōr pentakōl iraiṭa narkkīval enkaṇṭan pavate*

38 & 39. *Ibid* 5-45-1 *Mai yarru manaukkiru venrakkaḷ nūṭancōla nṇenak kaṇṭum cōṭiyararu (on) piravarakkūḷ tōṭi yavarina nennunnen tōṭiyale*"

The advice of the foster-mother induces anger in the heroine. It is natural for the lady-love to get angry when she hears such advice from the foster-mother who knows already her profound love for Him. In her angry mood she bursts out "Who are you to judge me? I will become a servant to my dear Lord!".³⁹ Tears flow down from her eyes and she stands with her hands reverentially clasped and yields herself completely to Him.

The heroine stands on the roadside to see her divine lover who comes in a procession.⁴⁰ Her sole aim is to see the Lord and her thinking of Him makes her forget herself. She is tired and worn out in appearance. Her lovely black silken hair is untidy;⁴¹ she forgets her usual games and pastimes; she takes no interest in wearing ornaments. She thinks of the hero as a precious jewel for her. She stands silently and forgets to utter anything else except the name of the Lord.

"ūcala| alla| oṅkalālā |allāl
 tēca māntiru pāṇṭik kotumuṭi
 icaṇē yeṇum ittanai yallātu
 pēcu maraṇi yaḷoru pētaiyē"⁴².

The heroine, eagerly waiting for the arrival of the hero, utters to herself, "O Lord! please come and grant me Thy Grace".

The mother perceives that her daughter has completely changed and has become the slave of the Lord. Thus the mother depicts the gradual changes in her daughter as follows: The heroine has heard of His name; nature and place. Now she has become maddened for Him. She forgets even her father and mother who brought her up from her child-hood. She forgets herself and her name and everything else. And thus she attains the bliss of union with the divine lover, Lord Siva.

"Munnam avanuṭaiya nānam kēṭā| mūrti
 avanirukkum vaṇṇam kēṭā|

40 Ibid, 5-88-6 *Mankai tanmaru karperu manvarum ankavūṭi arukanai yanikkum.*

41. Ibid, 5-88-9: *Kanai varukalai kattilai karikai anṭi malvīṭai yotum anpaymika vaniṭṭay maruṅkar peruman enru cintai ceytu tikaṭṭiṭṭu karuṇē.*

42 Ibid, 5-81-3

pinnai avanuṭaiya arur kēṭṭāl peyarttum
 avanukkē picciyāṇal
 annaiyaiyum attanaiyum anre nittāl akanrāl
 akalīṭattār ācāratṭai
 tannai marantāl tannāmam kēṭṭāl talaippaṭṭāl
 nāṅkai talaivaṇ taḷe⁴³

The vicissitudes of the mind and body of a heroine affected by love are described as: discarding pleasures; languishing in distress; enduring hunger; becoming pale and sleepless; bewilderment in dreams; and seeking pleasure in hearing His name.

"Ṭṇpattai veruttal tuṇpattup pulampal
 paciyaṭa nīrral pacalai pāyṭal
 kaṇṭuyil maruttal kaṇavoṭu mayāṅkal.

.....urupcyar kēṭṭāl"⁴⁴

This sūtra tells us that the above conditions are the indication of the passion of peruntinai.

It is clear that the love lyrics of Tēvaram mainly deal with the division of peruntinai which means the love of the unequal pair. Here, Lord Siva who is unique is praised as the hero and the soul is the heroine.

Illustrations:

'Ṭṇpattai veruttal tuṇpattup pulampal'
 (discarding pleasures and languishing in distress).

The heroine forgets all play and pastimes and the state of inaction is due to her mental anguish. Her body is pale and thin; the bangles around her wrist slip away. The yellow spots that look like gold spread on her body.

43. Tiruna. Tēv 6-25-7

44. Tol. porul Mey Sūtra-22

Example:

"Nātar vanten nalañ koṇṭār"⁴⁵

"Erpananta veḷvaḷai cūracṇ uḷḷankavar kaḷvan"⁴⁶

"Mākan toymati cūṭi maḷintēṇa

tākam ponnira mākkīnār".⁴⁷

"Kaṇṭuyil maruttal" (becoming sleepless)

"Kayalār tataṇkaṇ aṇcoḷnallār kaṇṭuyil vavvutiye'

"urakkam illāmaiyum unartta vallirkaḷe"⁴⁸

"Urupeyar kēṭṭal" (Hearing the hero's name)

The heroine asks the name, nature and place of the hero and becomes mad about Him.

"Munnam avanūtaiya nāmam kēṭṭal,

Mūrtti avanirukkum vaṇṇam kēṭṭal,

pinnai avanūtaiya ārur kēṭṭal peyarttum avanukke
picciyāṇal"⁴⁹

When the lady-love is stricken with excessive passion, she will plainly speak of the place and the name of the hero and her desire for union with Him. Though the intensity of love takes various forms of expression it seems only from the inner urge and experience of the saints. The love-lyrics of their works deal with emotions which are fundamental and eternal. They have used the language of sex only as a symbolism; and by using this language, saints make their ideas vivid, clear and easier to understand and of interest to all. When their mind is attracted towards the beauty, valour, and grace of the Lord, they look at Him and admire Him as their hero, the lover, and imagine themselves as love-lorn ladies. In imagination they are the beloved handmaidens of God, speak to Him in that guise and becoming one with Him enjoy His favours fully. Filled with an

45. *Sam. Tev.* 1-56-6

46. *Ibid.* 1-1-3

47. *Ibid.* 1-56-3

48. *Ibid.* 1-62-2

49. *Tiruna. Tev* 6-23-7

intense love of God, they desire to see Him and embrace Him--aspirations which are not easily achieved. So the soul craves for union with God and this period of yearning is called as separation from God. This seems to be the main cause for most of the verses depicting the heroine as pining for union with her lover. The lady-love could not bear the separation and the agony of separation makes her lose her beauty, colour and charm. Thus when interpreted in the spiritual plane, would mean that the finite soul has no beauty and splendour without the grace of the Infinite.

"The mystic language of bridal love is as it were, the mother tongue of spiritual attunement. Human marriage alone affords an adequate symbol for describing the spiritual communion of the mystic with the Infinite".⁵⁰

CHAPTER -IV

CONCEPT OF LOVE IN TIRUVĀCAKAM

A brief sketch of the life of St. Māṇikkavācakar:

St. Māṇikkavācakar was born in Tiruvātavūrār. He was called Tiruvātavūrār, after the name of his native place. His father belonged to the Amatya clan. St. Māṇikkavācakar worked for sometime as the prime-minister to the Paṇṇiya king with a new name or title 'TeṇṇavanPiramarāyaṇ'.

Once the Paṇṇiya king sent Māṇikkavācakar with a large amount of treasure to get new horses. On his way the saint reaching Tirupperunturai found a Guru discoursing spiritual subjects. He was drawn to the teacher like a piece of iron to the magnet. There he spent all the money in God's service. On hearing this, the king summoned him to his presence and questioned him about the money. The saint answered that the horses would come in the month of Āvaṇi (15th Aug. to 15th Sept.). At the appointed time the Lord came in the guise of an Horse dealer bringing the horses for the king. At midnight the newly arrived horses got metamorphosed into jackals and ran out and ruined whatever they met on the way. When the king heard this, he got angry with Māṇikkavācakar and subjected him to many tortures and punishments. He was sent to the banks of the river Vaikai to be scorched by the hot sands of Vaikai. But Lord Siva came to his rescue by making the waters of the river Vaikai rise and flood the streets of the city. At last the king realised his fault and begged his pardon and offered him the rulership of his kingdom. St. Māṇikkavācakar who had no worldly desires respectfully declined the offer and started on a pilgrimage, to worship in Siva shrines. After worshipping in such places as Tiruvītaimarutūr, Tiruvārūr, Tiruccipāppaḷi, Tirukkaḷukkuṇṇam, he reached Tillai [Chidambaram] where he settled down in an asram [hermitage].

One day Lord Siva in the guise of an old Brahmin reached the asram of the saint and expressed his desire to take down in writing the hymns of Tiruvācakam which the saint had composed. The saint

obliged him. Then again at the request of the visitor St. Māṇikkavācakar composed on the spot another spiritual work of four hundred verses called 'Tirukkōvaiyār'. After taking down all the verses the Brahmin disappeared.

The next morning on the holy steps of the Sanctum of Porṇampalam the priests found the script which contained the whole of Tiruvācakan and Tirukkōvaiyār with the words "written to the dictation of St. Māṇikkavācakar by Tiruccirampalam uṭaiyan" inscribed at the end. The priests went to St. Māṇikkavācakar and requested him to explain the meaning of the hymns. The saint asked the assembly to follow him. When he reached the Pañcāksara steps he pointed out the Image of the Lord Naṭarāja as the meaning of his works, and entering into the divine light, disappeared.

The Age of St. Māṇikkavācakar:

Whether he preceded the authors of Tēvāram or succeeded them is a question still unsettled. It can even form a separate treatise to deal with this subject. But here it is enough to give the opinions of some of the Tamil scholars, who had dealt with the problem of date of St. Māṇikkavācakar. Scholars like Dr. Swaminatha Aiyar, Maṇaimalai Aṭikal and Ka. Subramaniya Piḷḷai assert that the author of Tiruvācakan preceded the authors of Tēvāram Hymns. To stress this point they cite such words of St. Appar [who lived in the 7th century A.D.] as follows:

I. (a) 'kuṭamūḷa nantiyai vācakanākak kontār'-- These words refer to St. Māṇikkavācakar.

(b)(1) St. Appar alludes to the incident of the mysterious metamorphosis of the foxes of the forest into horses by Lord Siva namely (1) 'Nariyaik kutirai ceyvāṇum'; (2) kāṭṭiṭai nariyinar pariyaṇum maṇikkavācakar periyānar'. This is a divine feat intended to relieve Māṇikkavācakar from the oppression of the Pandiyan king. St. Māṇikkavācakar himself refers to this very often in Tiruvācakan. The whole of Pāṇṭippatikam in Tiruvācakan is devoted to this subject.

I. (a) *Tiruma. Tēv* 6-96-11

II. The author Tirumalai Kolundu says, 'The strange omission of the name of Māṇikkavācakar from Tēvāram hymns can be explained away by the fact that the full collection of Tēvāram we have at present known as 'Aṭṅkal Murai' is simply a small fraction of the complete number of patikamas sung by the hymners. If Māṇikkavācakar lived after the times of the authors of Tēvāram, he would, in all probability, have referred to their glory as he has done in the case of two saints Kaṇṇappar and Chandesvarar. Thus the negative inference is also in favour of the priority of the age of St. Māṇikkavācakar²'.

Modern scholars assign him a later period. The following are some of their reasons to state that St. Māṇikkavācakar belonged to the latter half of the ninth century.

1. St. Sundarar had not mentioned St. Māṇikkavācakar's name specifically in his work 'Tirut-toṇṭat-tokai' (a catalogue of the sixty three canonised saints of Saivism). So Māṇikkavācakar must be posterior in date to the three Tēvāram hymners.
2. Tradition and all other previous literary works naturally place St. Māṇikkavācakar last in order of mentioning the four Saivite Gospellers.
3. St. Paṇṇāttar who belonged to the Tenth century, while referring to the four Saivite saints mentions the authors of Tēvāram first and then mentions St. Māṇikkavācakar as the fourth. This also decides the date of Māṇikkavācakar as being posterior.*
4. In Tirukkōvaiyār, the other work of our saint written as a piece of bridal mysticism, there is a specific reference to one Varaguna Pandiyan who was the latter of the two kings of the same name and whose date is the later half of the ninth century A.D. (862-880-). Since this Varaguna Pandiyan was a contemporary of

1. (b) (1) *Ibid*, 4-4-2; (2) *Ibid*, 5-12 8

2. *The Age of Manikkavacakar*, p.19

* *Villakap patal multirat tatiyarum*.

tiruntiya arpir perunturarp pillaiyum - Tiruvila-mandur Mummanikkovai Stansa -28

• *K.A. Neelakanda Sastry, Pandiyan Kingdom, P 41.*

Māṇikkavācakar, he belonged to the ninth century, and so came later than the three saints of Tēvāram hymns.

The essence of Tiruvācakan:

Among the twelve Saiva Tirumurai St. Māṇikkavācakar's Tiruvācakan and Tirukkōvaiyar constitute the eight Tirumurai. The extent Tiruvācakan contains fifty one poems. There is an adage which says that one whose heart does not melt to Tiruvācakan will melt to no words. + Sivappirakaca Swamikal says, 'Oh, Māṇikkavācakar! Just as the lotus on which Goddess Lakshmi resides is the flower of flowers, your song can be called the song of songs'

'Pāveṇaṭ paṭuvatu Uṇpāṭṭu
pūveṇaṭ paṭuvatu poṇvāl pūvē'

By the soul-stirring hymns of Tiruvācakan St. Māṇikkavācakar pours out in the fullness of his heart his devotion to Lord Siva. It is 'san-marga' that this saint exemplifies chiefly. Of the four great Saiva saint it is St. Māṇikkavācakar who speaks most on the doctrines of Saivism.

Tirukkōvaiyār is a complete work on love's progress whereas Tiruvācakan generally speaks of the supremacy of Lord Siva and of the doctrines of Saiva religion.

Concept of love in Tiruvācakan:

St. Māṇikkavācakar felt lonely at the separation of his Guru and his co-devotees at Tiruperunturai. He lost himself in the wondrous love of God. He travelled from place to place in search of his Lord. During his pilgrimage he sees people engaged in different kinds of worldly pleasures. Giving a spiritual turn to these, he sings such poems as Tiru Ammānai, Teḷḷaṇam etc. with the hope that the people might take to the worship of Siva and follow the path of truth which would lead them to the holy feet of God. The saint relates his intense

+ "Tiruvacakarukku urukatar oru vacakarukum Urukar"

desire for union with God through his songs on some of the children's games and pastimes. St. Māṇikkavācakar imagines himself to be one among the young maids. We find that there is a continuous series of poems in Tiruvācākam dealing with the various kinds of maiden's games and pastimes. These songs are named after the games of the maids.

We find a number of love-lyrics in Tēvāram, the first seven Tirumūṭais. Here the authors of Tēvāram imagine themselves as the heroine and Lord Siva as their lover. They sing of His beauty, deed, grace and such other things and the changes that have come over them through their intense love for Him. The love songs of Tiruvācākam however take a different line. Here St. Māṇikkavācakar's songs of love convey several philosophical truths and ideas clothed in the mystical language of love. Further the love songs of Tiruvācākam are in the form of songs sung by a group of maids. Here the saint places himself in the place of the heroine or the leader; and calls other maids to sing, play and worship Lord Siva. Human love is the symbol of divine love. "Woman is the most noble word one can apply to the soul" says Eckhart.³ St. Māṇikkavācakar follows this method and imagines himself as the heroine and expresses his desire for union with Lord Siva in the language of love.

Tiruvempāvai: 'The Maidens' song of the Dawn'

It was the custom among the young maids to observe a ritual called 'Pāvai Nōṇpu' during the month of Mārkaḷi (between 15th December and 15th January). They rise before dawn and wake up their companions from house to house and proceed to bathe in the sacred tank. Plunging in the tank signifies immersion in spiritual joy. It symbolically indicates that we get immersed in the divine grace and become oblivious of everything else. Then they make a figure of Goddess 'Kāṭyāyini' out of pure sand and worship Sakti in order to get suitable bridegrooms by her blessings and for the welfare of all the beings in the land. This type of ritual is also called 'Mārkaḷi nīṇṭal' and as tainnīrāṭal'.⁴

3. Zachner, R.C.; *Mysticism Sacred and Profane*, p.151

4. *Paripadal*, 11-91 'tainnirāṭal'

St. Māṇikkavācakar composed this maiden's song at Tiruvannāmalai in praise of Lord Siva. The saint identifies himself with the leader of the maids and expresses in the words of the maids his intense love and desire for union with Lord Siva.

The young maids who wake up before dawn assemble together and make their way to the houses of their companions. They call them to join in their procession to sing in praise of the glory of the Lord who is "the splendour rare and great that has neither beginning nor end".⁵

The procession of the maids moves on from house to house arguing with those who are not ready yet. The young girls from outside remind their friend of her promise to wake up early in the morning in order that she might wake up others; but it is a surprise to them to see that friend still in bed, so indifferent in keeping up her promise.

Again they express surprise seeing another friend who was ever keen in her love for the Lord now so heedless and indifferent. Hearing words in praise of the Lord, she used to cry out 'Siva, Siva' with a heart, melting like wax on fire.⁶

By this time, the darkness disappears; the cocks crow; the small birds sing; the trumpet sounds, and the conch-shells sound everywhere. Then the maids assemble together and pray to Siva to grant them His sincerest devotees as their husbands and to them they would be prepared to render their service as slaves. They humbly pray to the Lord to bestow on them this boon which would dispel for ever all their grievances.⁷

The young girls request the temple-maids to tell them about Siva who has His abode in the hearts of devotees, and who is their unique friend and guide. They ask them about His place, His Name and His kith and kin.

5. *Tiruva. Tiruvempavai* 7-1

6. *Ibid.* 7-7 "*Cinnankal kelpa sivan enre vaytirappay
Tenna enna munnam licer melukkoppay*"

7. *Ibid.* 7-8

The maids who have reached the tank take their bath and sing praising the sports of the Lord with mirth and joy. The maidens' description of the tank with its varied contents is one of the finest imagery in Tiruvācakam. The presence of plentiful lotus-flowers side by side with blue lilies in the water appear to them as the picture of Siva-Sakti. The kindred birds remind them of the white ashes on Siva's form and the intertwining snakes look like the ornamental snakes on Siva's body as well as the plaited tresses of His Sakti. The fact that people who plunge in the tank are the devotees who enjoy the grace of Lord, and are cleansed of the three-fold malas (bonds). Thus the maids imagine as they joyfully plunge inside the tank.

"Paiṅkuvalaik kāmalaral ceṅkamalap paimpōtāl,
 aṅkaṅ kuruknattāl, piṇṇum arvattāl,
 taṅkaṅ malaṅkuḷuvuvār vantucārtabirāl,
 cōkaḷ pirāṭṭiyum eṅcōṇum pōṇu...."

In another stanza we get a fine description of a lady in love who has given her life entirely to Him. Her companions talk among themselves with surprise about the strange behaviours of their friend. "Sometimes she cries out 'My Lord, My Lord!'; she never gets tired of singing with a happy heart the glories of the Lord; Her eyes never forget to shed an endless stream of tears; she never bows before any other celestial Being. In this manner she has lost herself completely in her love towards the mighty king".⁹ This verse reminds one of the fine stanzas of 'Tiruvāymoḷi' which gives the description of a love-lorn lady. Nammālvār says that the lady draws her tears in her hands. This action signifies the boundless love that she has for the Lord, as it is like trying to empty the waters of the sea with one's hands. Moreover, as the tears are due to her thinking about the Lord she is depicted as holding them in her hands, lest they should fall on the ground.¹⁰

8. Ibid, 7-13

9. Ibid, 7-15

10. Tiruvāymoḷi. 7-2-1 Kaṅkulum pōkalum kaṅ tuyil aṇṇāḷ
 kaṇṇa nīr kaṅkalal iṇṇakkum
 Cōṇku cakkaraṅkaḷ eṇṇu kaṅkūppum

After singing the glories of Lord Siva the maids vow to serve none but the sincerest devotees of the Lord. It is the prayer of love. They petition for spiritual partners thus:

"We are the children of Thy hand, Thou art our refuge.
Please listen our Lord! To Thee we should make a request.
May our forms embrace no one except Thy Loving saints
Grant us the boon of serving Thee alone.
May our eyes by night and day enjoy nought else but Thee!
Our Lord if Thou wouldst grant us this boon after that
We care not where the sun does rise at all! O Empāvāi!"¹¹

Thus the young maids purify themselves in the waters of grace, singing the glory of Siva's flowery feet and pray to Him to bestow on them the spiritual union with His true devotees.

Tiru Ammānai:

This was also composed by St. Māṇikkavācakar at Tiruvaṇṇāmalai. Ammānai is a play with balls in which young girls take part. While they play they sing of the hero's exploits, the deeds, the abode and the renown of the hero. It is a belief among people that the hero would shower his grace on those playing this game Ammānai. A few lines from the epic 'Cīlappatikāram' seem to be a good example of the aforesaid point.

"Ammānai taṭkaiyir koṭṭaṅku aṇiyilaiyār
Tammaṇṇiyir pāṇuṁ takaiyclām tārvēntaṇ
Kōmmai varuṁlaimēr kūṭave ammānai"¹²

St. Māṇikkavācakar imagines himself as the heroine and assigns to the Lord the status of the lover. The saint recounts his own experiences in the words of the playing maids.

The heroine calls out to her lady-companion to sing the glory of the lotus feet of the Lord. The verses of the heroine bring out the grace and the greatness of the Lord who is transcendent, unknown

11 Tiruva.7-19

12. Cīlappatikāram. 29-20

even to the Gods Brahma and Viṣṇu. But she says that He is easily accessible to them and that He has entered her soul as rare ambrosia and blessed her with everlasting bliss.¹³ "The Lord changed my stony heart into a ripened fruit plunging it in His flood of mercy. He revealed all things unknown before and showed bliss. His lotus-feet, and His honey like mercy. He gave us release and made us His loving slaves."¹⁴

Finally the heroine imagines how she would behave in the beatific presence of Lord Siva, the Eternal Bridegroom. She says that they would wear cassia flower and embrace the mighty shoulders of Siva; She would pretend to shrink, then would pant for His reddish lips and seek Him again with a melting heart; She would centre all her attention on His lotus feet; she would pine for His presence alone; again she would faint and revive.¹⁵

Here, the author, in the words of the heroine illustrates the soul's endeavour to attain union with God. By virtue of its spiritual knowledge the soul would reach God; because of its spirituality it would embrace Him; because of the distractions of the world, it would part from Him; this is depicted as the heroine's sulking from the Lord. The soul would however suffer from the pangs of separation and once again pursue Him and ultimately attain bliss. Of all the love-songs of Tiruvācakam, particularly this verse of Tīru-Ammāṇai depicts all the love aspects of idealised love. In fact St. Mānikkavacakar himself has written his other work called Tirukkōvaiyār in this pattern.

The following passages of a similar nature will be found to be exceedingly interesting.

- (a) To Thee, Thou only fair, my soul aspires
with holy breathings, languishing desires,
To Thee my enamoured, panting heart does move
..... By efforts of ecstatic love" ...Norris

13 *Tiruva.* 8-2

14 *Ibid.* 8-5,6

15 *Ibid.* 8-17

(b) "How strongly thou, my panting heart does move
with all the holy ecstasies of love!
In these sweet flame let me expire and see
Unveiled the brightness of the deity" Mrs. Rowe "

Tiru-p-porunnam: 'The Sacred Gold Dust'.

The song of the 'sacred gold dust' echoes the merging of the soul in rapture. St. Mānukkavācakar has composed this song in colloquial language to be sung in harmony with the use of the pestles. This type of song is usually sung by the heroine and her companions while they pound the gold dust mixed with perfumes for strewing it on the head of the hero. Here the saint takes the place of the heroine and pounds the sacred gold dust with other maids.

The heroine with her heart full of love waits to welcome her Lord. In order to prepare the gold dust to be strewn on the head of her Lord, she calls her friends to pound the gold dust mixed with perfumes. She makes all the necessary arrangements to pound it. The poet's description of the earnest and varied activities of the young maids is really an appealing one. The heroine as the head of the group commands and assigns duties to her friends one by one as follows:

"Haag the wreaths of pearls and flower garlands,
Place the sprout-pot, incence and the lamp;
Invite the deities and the saints to sing the songs of hail;
Adorn yourself with sacred ashes and clean the place of pounding;
Scatter the pure gold and spread out the treasures on that place;
Plant the sacred kapaka tree of Indra everywhere;
Place the gleaming lights and lift up the banners;
Decorate the pestles with gold and gem,
Adorn the mortar with silk coverings;
Let the whole world be the great mortar and use the mighty
Mount Meru as the pestle and pour the saffron of truth in large quantity.
Hold the golden pestle in the right hand and
Sing the roseate Feet of the Lord".

This highlights the fact that true love is the onething which is most pleasing to God. Hence, the author has identified it with the saffron which is being prepared to be dedicated to the Lord.

Then the heroine talks of all the rhythmic movements and the sweet musical sounds which arise while they pound the gold dust. She narrates to her maids, all that she feels and asks them to pound the gold dust. "Let the bangles and the armlets tinkle ; let the band of saints raise up their voices let us sing the praise of our Lord who made us His own ; Let us pound the sacred gold dust to bathe Him while our bosoms adorned with pearls heave high; while bees around our locks do play. Let our minds dance with Siva and tear drops flow from our beautiful eyes; while our frenzied hearts plays with our Lord, let us pound the perfumed gold dust. Oh maids! while the shells sound, the anklets tinkle, while the garlands around the flowing locks wave; with our quivering rosy lips let us sing of 'Sivalokam' (The world of Siva) and with surging love and heaving breasts let us pound for Him the sacred dust of gold"¹⁷ Here the saint has used a suitable epithet to describe the uncontrollable love which wells forth in his heart as 'poṅkiya kârali' (surging love).

This song of 'the sacred gold dust' depicts the rhythmic movements of the maids while they pound and their intense love of the Lord. 'The inner meaning of this poem is said to be the merging of the soul in rapture'.

Tiru-k-kôttumpi: 'The Humming-Bee'

"This poem is addressed to the humming bees or winged beetles, which abound in all groves and glades of South India, and are especially numerous in the shady groves that surround the temples. Here the soul is really addressed and exhorted to seek Siva's feet".¹⁸ The inner meaning of this poem is 'Identity with Lord Siva'.

Here the saint who identifies himself with the heroine calls upon the bee to convey the message of her uncontrollable love to Lord Siva.

17. Tiruva. 9-7, 8, 14.

18. Tiruva. Tr. by Dr. G.U. Pope p 139

This tradition is followed by Tirumaṅkai Ālvār in his *Periya Tirumoli*.¹⁹

In this poem the heroine who feels the pangs of separation for her Lord sends forth the bee as the messenger of her love to Lord Siva. She tells the bee of the greatness of the lotus feet of the Lord and His grace etc., and asks the bee to go to His roseate Feet and breathe His praise.

"Oh humming bee! Do not sip honey from the flower with tiny drops like millet seeds. Whenever we think of Him, whenever we see Him and whenever we speak of Him, the sweet honey of rapture flows melting all our bones; To him alone go and whisper His praise".²⁰ The author in this stanza points out the littleness of the worldly pleasures, as compared to the Divine rapture.

The heroine continues, "The mighty Lord even after knowing that there was no love in me like St. Kaṇṇappar's, made me his own and blessed me with grace and allowed me to come to Him. Only my Lord and myself know of the feebleness of my love but still everyone knows that He has made me His own. Such is the greatness of His grace. So, Oh humming bee! Sing mellifluously and welcome Him unto me. If He with His spouse had not made me His own, I and my mind would have been nowhere. He made me proud of myself by treating me as a worthy one. Hence Oh humming bee! Do go and praise His honey-disstillling roseate Feet".²¹ Here the Saint seeks another agent which is a familiar access to God and which can intercede for him. He finds comfort by expressing his inner longings to the bee.

Tiru-t-tellēram: 'A kind of Maidens' Play'.

Tellēram is a kind of maidens' game. This is a play in which a number of maids standing in an order clap their hands to the tune of

19. *Tivya Prabandham*.3-6-2 'anumalarmel matunukarum arukal ciruvante vayalali manavalan paṇṇariyēn nicenru enpayalai noy iriyaye'

20. *Tiruvā*. 10-3

21. *Ibid*. 10-3,4,13,15

songs sung by them. The inner meaning of this poem is 'the union with Siva'.

In this song St. Māṇikkavācakar is seen in a mood of rejoicing and he tells of his blessed experience through the songs of the maids as they sing and play Teḷḷēṇam. Here the saint sings these verses as a lady in love. She joining with her companions sings the glories of the Lord and plays Teḷḷēṇam. The heroine says, "let us sing of His thousand sacred Names and play Teḷḷēṇam. Lord Siva who is beyond the ken of the celestials, melted our hearts and accepted our service. When He made us His own my worldly desires vanished; Let us praise this act of His and play Teḷḷēṇam".

Tiru-c-cāḷal:

This is also a maidens' play. The Saints Tiru-c-cāḷal describes the puranic episodes relating to Lord Siva. "It is said that the poet here appears to refute the arguments of the Buddhist priests through the lips of the Buddhist princess from Ceylon, whose dumbness he had cured; she rebuts their arguments against Siva's manifestations and His sports as illustrated in the puranas".²²

We get a reference to this word 'cāḷal' in Aṭiyārkkunallār's commentary to Cilappatikāram as "Nāllār tamṭṭivcunarcāḷal".....²³. Usually it is sung by a chorus of girls who keep time with their hands.

In this Tiru-c-cāḷal, the first two lines of each stanza refer to a mysterious deed of Siva. In the latter two lines the mystery in question is cleared. "The old Puranam says that this Tiru-c-cāḷal describes the supremacy of Lord Siva through the mouth of the dumb girl". Example: "The Lord who dances with rapture in the Southern land, delighted in the female form! What is the reason for this?" The Lord is Infinite, Transcendent; He manifests Himself to man through His Grace which is symbolised by the Sakti-Uma by His side. This speaks of the Lord and His Sakti forms being the models for the earthly life and happiness of the human beings.

22. Navaratnam Ratna, *Hindu Testament of Love*, p.151

23. Cilap. Aṭiyarkku Nallār's Convn.p.89

That domestic life would not have been resorted to by the people on earth if God had not Himself set an example in the Siva-Sakti form, has been explained in *Sivānāṇa Cūṭiyār* as follows: The form of Siva-Sakti has been adopted so that man and woman may realise its significance and enjoy the wealth of domestic life which is due to Sakti".²⁴

Thus the mystical meaning of each of His Sports is brought out clearly in this poem in the form of questions and answers.

Tirū-p-puvalli : "A song of Victory over 'illusion'"

As in most of his other songs the Saint gives his own thoughts through the words of young maids. They call their friends to pluck flowers for laying them at the lotus Feet of the Lord. The inner meaning of this poem is "The victory over 'Māyā' or the fleeting pleasures of life".

St. Māṇikkavācakar as the leader of the group of maids advises them not to search fruitlessly tiny flowers for little drops of honey but to seek the Lord who Him-self is the divine 'honey-comb'.

"Out of His own grace Lord Siva sought my body and took His abode therein. Let us pluck lily flowers to adorn the feet of the supreme Lord of heavens. He has captivated my heart by His beauty and imprinted in my soul, His flowery twin feet as a picture. Even the celestials of heaven could not know His sacred golden feet but He entered within my body and made me His own. So let us sing and pluck the lily for the supreme Lord of heavens".

Tiru Untiyār :

Again this is a game of young girls. Dr. Pope says "Tamil scholars give different interpretations of the word 'Untiyār'. It seems to mean 'the players at a game resembling battledore and shuttle cock'. The word 'unti' is I imagine, used for the shuttle cock or ball which the players cause to 'fly aloft'".²⁵ The clear description of this game seems to be the one found in 'Pīnkalanikaṭṭu' and in Periyālvār's *Tirumoli*,

²⁴ *Sivānāṇa Cūṭiyār, Sūtra-I 4-2-89*

and also referred to in Cilappatikāram.²⁶ In this game 'Tiru Untiyār' the maids sing of the Lord's grace and exploits. This poem celebrates the five great triumphs of Lord Siva the destruction of the 'Tiripura' -- three cities; Takkans sacrifice; and the victories over Brahma and Ravana; His gift of milksea to the babe.²⁷ The young maids begin the song with the incident of the destruction of Tiripura.

"By relating the illustrious, heroic and gracious feats of Siva as narrated in the Hindu Scriptures, the poet establishes the supremacy of Lord Siva. In the same way as the ball flies up on the force of a hit from the racket, so also the Lord hits at man's "Three Malas" and sends them flying away, thereby freeing man to enjoy the magnitude of His wisdom".²⁸

Tiru-t-tōṇṇkam:

Dr. G.U. Pope says "Tōṇṇkam literally means "aiming at the shoulders", for it ends up with placing the hands of each opposing pair on the shoulders of the other. In some lines this is used as a symbol of the approach of the soul to Siva's Feet".²⁹

This is a game of maids in which each one either touches or sees the shoulders of the next maid. the inner meaning of this poem is 'Prapañca Suddhi', or 'purifying the world'. This is because in this poem it is implied that the soul which is most mature spiritually, leads all the other souls and shows them the Lord's grace and purifies them. This is illustrated by means of the maid, who, talking of the Lord's glory starts the game, and by depicting that the maids sing about obtaining His grace.

25. *Tiruva* (Tr. by G.U. Pope) p.175

26. *Pinkalanikantu* 'Pētaiyar varampi ātal' *Tirumoti*, 3-9-11 "Nantan matalaiyaiḱ Kākuttanai navinru unti paranta ollilaiyarkal col "

Cūlap: Aṇiyarkku Nallār's connu p. 89 Nallār taṇtōṭṭivuccu nārcalal unti ...

27 The reference is to the story that Lord Siva gave away the whole sea of milk when upamanyu, the child of vyaghrapada, cried for milk

28. *Hindu Testament of Love*, P.154

29. *Tiruva* (Tr. by Dr. Pope) p 183

Here St. Māṇikkavācakar as the lady in love says "the Lord has melted my stony heart and entered into my soul with all grace. He placed me on the righteous path. The whole world knows that He has drawn me by the unbounded grace. So let us sing and play Tōṇṇkkaṁ. Oh good maids! By His mighty love we have lost all sense of pride and reasoning. If we obtain the rapturous Dancer's grace we too can dance in rapture. Thus we sing and play Tōṇṇkkaṁ".³⁰

Tirupponṇālaḥ:

Ponṇūcal or moving the golden swing is one of the pastimes of womenfolk. In this poem 'the sacred golden swing', the maidens who sit on the swing and move it, sing the praises of Lord Siva and His divine grace. The esoteric meaning of this poem is said to be 'Arul Suddhi' which means the purification "which the soul attains as a result of its blending with Grace".³¹ In Ponṇūcal, the beam is compared to the exalted heavenly state, the chain from which the swing is suspended, to the flow of mercy, and the plank, to His benevolence, the maids who swing are the mature souls who have been freed from the mundane existence and who delight in the divine experience.

The saint moved by the intense love of God pictures a beautiful golden swing. "Oh maids! let us sit upon the beautiful golden plank which has the precious coral legs and strings of pearls as ropes. Oh maids of dart-like eyes! Let us sing the glorious feet of Lord Siva and move the golden Swing".

"Let us sing in full-mouthed strain His fame with melting heart and joy and move the golden swing!"³².

Anṇapattu: *

This is one of the best examples of erotic poetry in Tīr. vācakaṁ. Because of this reason, this poem has been treated in great detail.

30. *Tiruva* 15-4, 8

31. *Tiruva*. (Tr by K.M. Balasubramaniam) p 474

32. *Tiruva* (Tr by K.M. Balasubramaniam, 16-8

Here St. Māṇikkavācakar imagines himself as a love-lorn lady and pours out his thoughts and desires through the words of the lady-confidante.

The heroine deeply feels the pangs of separation. As a consequence, she declines in health and she is indifferent to her friends. The foster-mother observes the changes in the heroine. She asks the maid the reason for the changes perceptible in the lady-love. The lady-confidante abiding in virtue reveals to the foster-mother what had happened to the heroine.

In this decade the lady-confidante repeats to the foster-mother what was told by the heroine. The word 'Aṇṇai' in this poem refers to 'tēṭi' the lady-companion. We get an evidence from Tolkāppiyam to prove this habit of calling the maid-companion as 'Aṇṇai' ³³

The lady-companion depicts the very words of her mistress as follows: "Lord's word is Veda; He wears white ashes; His form is rosy; Nada is His drum; He is the Lord of the Gods of heaven; His eyes are black painted; In mercy He is like an ocean; He dwells within and melts the soul and brings out the tears of endless bliss; He is the Eternal Bridegroom; He is of perfect beauty; He dwells in the mind; He wears the serpent as jewel, elephant's skin as mantle; He smears His body with white ashes; His arms are long; His locks flow loose; He rules over my wandering thoughts and shows His love. He dwells within my heart; It is a wonder that Viṣṇu and Brahma could not see Him. He wears taḷi aruku (one of the Siva's garlands) and sandal paste; He keeps the Dame in half of His form; He is in the guise of an ascetic; He comes to beg; when He goes back my heart sinks in sorrow. Where fore should it sink? His head is adorned with

33 "Aṇṇai ennai enṇalum ulave" Tol. Porul, Porul, Sutra -51. (This idea is taken from Tiruva. tiruvavatūrai Aṭṭaṇṇai publication of 1964 Edition.)

Aṇṇippattu: Dr G U. Pope says, "this decade is a series of exclamations uttered by a little girl to her mother"

the cassia, the crescent, the vilvam and phrenzy. It is this picture of His that had made me mad about Him."³⁴

In these endearing terms St. Māpikkavācakar describes his intense love to Lord Siva in the form of love songs.

"Attaining the plenitude of the soul in union with Siva is said to be the inner meaning of this poem. This Ātma Purāṇam is attained when the Soul, becoming filled with the Lord, loses its self-consciousness and becomes frenzied and lost to Him".³⁵

The Kuyil Pattu:

Dr. Pope says "In this poem he (the saint) calls upon the kuyil to join him in the praises of his Master, recounting the chief themes on which he was wont to dilate... Mystically the kuyil is the human soul".³⁶

The pleasant natural environment and the sweet song of the kuyil attract the mind of the (poet) heroine but these enhance her pangs of separation from her lord. She invites the cuckoo to convey her message to Him and call Him to her. Incidentally the heroine describes to the cuckoo His abode, nature and qualities and the ways of calling Him. "An old Note speaks of 'ātma irakkam' ('Ātma's Regrets) being the mystic meaning of this poem".³⁷

In this poem the heroine invites the cuckoo to call on her Lord who has no origin, no quality and no end. Every form is His. All the sevenfold world praises Him. He showed His grace to Maṇḍari, the beautiful queen of (Ceylon) Lanka. "Oh cuckoo of azure hue! Ask

34. Tīruva. 17-1 to 10.

*"with cassia flowers and the Moon, with vilva leaves and 'phrenzy'
Is adorned His crown. "O Mother!" she says,
The 'phrenzy' flower upon his crown doth cause me great frenzy
Upon this day! Why thus? "O Mother" she says.*

Tīruva (Tr.by KMB) 17-10

35. Tīruva. (Tr. by K.M.B.) p.475

36. Tīruva. (Tr.by Dr. Pope) p 198

37. Tīruva. (Tr. by K.M.B.) p.475

Him to come who dwells in Uttarakōcamānkai with His consort. He left Heaven and entered this earth. He ruled over the hearts of men. By entering my soul, He has made me despise this flesh and He bides as my knowledge of spiritual mysticism".

The love-lorn lady coaxes the cuckoo thus: "I shall make you happy I shall ever remain pleased with you cuckoo; I shall be thy helpful mate (or friend) and I would request you to call Him, the King and bounteous Lord".³⁸

Sri Āṇḍal's kuyil Decade and St. Manikkavacakar's kuyil Decade bear close resemblances. Sri Āṇḍal' in her kuyil Decade invites the cuckoo and begs it to go and call her Lord. She promises the cuckoo that she would give the kuyil, the sweet companionship of a tender parrot which is brought up by her as her pet".³⁹

Again in this poem, the heroine calls the cuckoo to come near her and after dilating upon the subject of the gracious nature of Lord Siva, she prays to the cuckoo to call Him to come and make her happy.

Tiru-t-tacāṅkam:

In the previous poem the heroine sends the cuckoo as a messenger to convey her intense love to the Lord, but she is unable to bear the pains of separation and she calls her pet parrot to recount the various insignia of the lord Supreme. This poem is entitled as Tiruttacāṅkam as it mentions the ten Royal insignia pertaining to Lord Siva, namely, 1. Name, 2. Capital city, 3. Domain, 4. River, 5. Mountain, 6. Carner, 7. Weapon, 8. Drum, 9. Garland and 10. Banner. Each stanza of this poem is divided into two halves like Tiruccālai. The first part of the verse is a question put by the lady-love to the parrot. The second part or the answer is supposed to be given by the parrot to the heroine's question.

38 "Uṇai ukappan kuyile unṇaiṉai toliyum avan".

Tiruva. 18-7.

39 In alicilatu pal amutu utti

etutta en kolak kiliyai

Unnotu tolamai Kolluvan, Kuyile!

Andal, Nacchiyar Tirumoli, 55

The lady in love calls the tender parrot and asks it about the ten insignia of Lord Siva one by one. The answers of the parrot are as follows: The Name of the Lord is 'God of Gods', the God of Celestials; His sacred domain is the southern Pāṇḍi-land; His city is Uttarakōcamāṅkai; His river is the rapture that pours forth bliss and purifies the minds of men, His mountain is bliss of sweet "Release"; He rides upon the heavenly 'Courser' while the divine maids sing His glorious praise; His weapon is the 'trident' which destroys the three Malas (bonds). He holds the mighty Nada as His drum which awakes all bliss of heaven; the Lord's garland is 'tali aruku'⁴⁰, which protects us from the evil deeds; His stainless banner of the Bull shines aloft beautifully which would create terror in the minds of foes.

Tiru-p-paḷi eḷucci:

St. Māṇikkavācakar has composed this poem in the form of awakening the Lord to reveal His gracious activities. This Paḷi eḷucci is called as 'tuyileṭai nilai' in the ancient literary works of Tamils. Tolkāppiyam refers to this as:

"Tāvil nallicai karutiya kiṭantōrukkuc
cṭṭar eṭtiya tuyileṭai nilaiyum".⁴¹

In this poem the heroine and her maids wake up their Lord Siva. They describe the natural sights and the sweet sounds in the early morning time and they request Him to allow them to serve Him along with His devotees.

"Hail! Being, Source to me of all life's Joys! 'Tis dawn;
Upon Thy flower like feet twin wreaths of blooms we lay
And worship, 'neath the beauteous smile of grace begin
that from Thy sacred face beams on us.

.....

Our mighty Lord! From off Thy couch in grace arise!"⁴²

40. Tali aruku

tali = *Ipomoea sepiariai*

aruku = *Cynodon dactylon*.

41. Tol. Porul. Purat. Sutra 91

42. Tiruva 20-1 (Tr. by Dr. Pope)

Then follows the happy picture of the dawn. The rising sun shines; the cuckoo's note is heard; cocks have already crowed; The small birds have sung and conches are blown.

"Those players on sweet tuned lutes and on the lyres stand there!
Those who chant the R̥g-Veda and sing the psalms stand here!
Those with wreaths of close-knit flowers within their palms stand there!
Those who worship and who weep and those who faint stand here!
Those of palms adoring elapsed above their heads stand there!
Lord Siva who dwellest in the Sacred Perunturai
Thou who makest me too Thine and show'st Thy sweetest grace!
Our Lord, from off Thy couch arise and grant Thy grace to us!"⁴³

In worldly life, the maids worship their lords out of love. In order to bring out this point, the saint sings, "Oh the Bridegroom of the Divine Dame! Thy saints have come as human beings and worship as beauteous maids do. Oh our Lord! Kindly arise and grant Thy grace to us".

The central idea of waking the Lord in the early morning is found in stanza seven as asking the Lord to tell the ways and means of serving Him, so that we may follow them.

"etumaip paṇikolum āratu kēṭṭom
emperumāṇpaḷḷi eḷuntaruḷāyē"⁴⁴

This idea can be seen to occur in the following lines:

"Teach me, O Jahve, the way of Thy Statutes;
And I shall keep it unto the end.

.....
Make me to go in the way of Thy commandments;
For therein do I delight"⁴⁵

In Dr. Pope's words, "the mystic 'song of the Maidens' forms a pendant to the Morning Hymn".⁴⁶

43. *Tiruvā.20-4* (Tr. by K.M.B.)

44. *Tiruvā.20-7*

45. *Psalm-119-33, 35*

46. *Tiruvā* (Tr. by Dr.Pope) p.103

Puṇarcci-p-pattu: 'The Decade of Mystics Nuptial'

This poem belongs to the variety of erotic mysticism. "Some notes mention that the import of this poem is 'Advaita Lakshmanan' or the uniting of God and soul in a manner which could be described as neither one nor two. The old puranam refers to this poem as expressing the anxiety of the soul to get mystically locked up in the embrace of God who is at once Love and Bliss".⁴⁷

St. Māṇikkavācakar has composed this poem in the mystic language of love. This decade of mystic union reveals the soul's longing for an inseparable reunion with the Lord in love to enjoy bliss. The nature of the union is depicted in the imagery of love.

For Example:

"When shall I be locked up with Him thus
in mystic nuptial with my Perfect Gem".

"I'd wail with soft and melting heart
Like springs in sands of water pure!

"When shall I be praying and be thus
In mystic nuptial with my Perfect Gem?"

"With hearts of surging love by wailing 'loud
To my heart's content and strewing sweet flowers,

When shall I be locked up with Him thus
In mystic nuptial with my Perfect Gem?"

"He who is the sweet Honey and Milk
Limitless Nectar and its flavour too

When shall I embrace Him and be thus
In mystic nuptial with My Perfect Gem?"

All the world know it! He is of love
Which had made Him say 'Ay come' to me!

When shall I praise all that and be thus
In mystic nuptial with My Perfect Gem?"

.....
"I want to speak all this with joy and love
When shall I with deep devotion bide

In mystic nuptial with my Perfect Gem?"
 ".....and shedding
 Tears from eyes, and clasping both my palms,
 When shall I deck Him with flower and bide
 In mystic nuptial with my Perfect Gem?"
 When shall I enter and stand and bide
 In mustic nuptial with my perfect Gem?
 "Praising thus and thus by day and night,
 when shall I search for and reach His own
 Beauteous pair of flower-like Feet and bide
 In mystic nuptial with my Perfect Gem?"

 "Our Lord! when shall I sing and worship thus
 And reach His pair of flower-like Feet and bide
 In mystic nuptial with my Perfect Gem?"⁴⁸

In these endearing terms St. Māṇikkavācakar expresses his intense desire for uniting with Him in the Mystic language of love.

In other poems of St. Māṇikkavācakar we find references here and there to the mysticism of love and they are set out below.

Tiru-p-Pāṇṭip Patikam:

The inner meaning of this poem is 'abundant growth of bliss'. St. Māṇikkavācakar addresses the world to come and enjoy the same bliss which he has experienced at the hands of the warrior king Lord Siva, who comes riding a horse.

The Supreme Being who melts the souls of those that love and praise Him, came upon His Charger. The maidens who saw Him riding on the horse, surrendered their hearts to Him. They forgot themselves and they stood like trees⁴⁹ The same idea of the heroine forgetting herself is found in Appar Tēvāram.⁵⁰

48. Tiruva. 27-1 to 10 (Tr. by K.M.B.)

49. Tiruva. 36-9

"Puraviyin melvarap pundi Kolappatta pundiṭṭiyar

Mara iyal melkonu tammariyen tam ariyer maraṇi"

50 Tiruva Tev.6-25-7. "Tannaṁ maraṇai"

The idea of this stanza is developed in the literature of a later period as one of the ninety six prapandhas named as 'Ulā'.

Cemī-p-Pattu:

This poem reveals 'the certainty of Bliss'. The saint imagines himself as a lady in love, tells her companions that "He is our Lord who claims our service. He steals the bangles of the maids and takes our souls and makes us serve too! The Lord surrounded by His devotees, come and enters our home and makes us His own".⁵¹

Tiru Vārttai: 'The Sacred Word'.

"Tiru Vārttai means saying that he alone is my Lord who knows or understands the significance of certain of the acts and sports of Lord Siva".⁵² This is a song of maids. They say that their Lords or Heroes should be the sincerest devotees of Lord Siva; they should know His gracious nature and greatness. The young maids express their desires as follows:

"Our Lord who smears pure ashes white! The splendour-king of Mahendiram!

Īcān granting Feet worshipped by Gods! Terran! Perunturai's king
That day with love showed mercy and His Feet I melted me and nipped

My griefs and made me His in grace! Our Lords are those who know His Nature!"

Our Lord who came on earth and killed the bonds and bliss of both worlds graced!

Perunturai's All-wise king of sandal-paste did steal the conch bangles

And reached that day the maids-full Madurai!

Our Lords are those who know His Nature!"⁵³

Tirup paṭai-āṭci:

In the verses of 'Tiruppaṭai āṭci' the saint explains to us the incommunicable bliss of love in the language of earthly experience.

51. *Tiruvā.* 42-3

52. *Tiruvā.* (Tr by K.M.B.) p.517

53. *Tiruvā.* 43-9-10 (Tr.by K.M.B.)

Like a love-lorn damsel St. Māṇikkavācakar says, "When my own Lord meets me here why shall not the fish-like eyes enjoy His sacred form? If my Lord Īcaṇ is pleased to visit me why shall not my jewelled breasts enjoy His embracebliss".³⁴

Thus St. Māṇikkavācakar rises to indescribable heights of divine love.

St. Māṇikkavācakar's boundless love inspires each and everyone with enthusiastic faith in God. The love songs of Tiruvācākam come under the division of 'Peruntinai' which deals with the unequal love. But the saint's Tirukkōvaiyār is considered to be a good example of bridal mysticism. Thus we can say that the love songs of Tiruvācākam serve as a 'nucleus' to the saint's other work Tirukkōvaiyār.

34 *Ibid.*, 49-3,4.

CHAPTER - V

TIRUKKŌVAIYĀR OR THE LOVE'S PROGRESS

*'Kōvai' is one of the ninety-six kinds of literature called Prabandhas. It is called Akapporuḷ Kōvai as well as Aintīṇai-kōvai as it has for its background all the five regions of land. Its unique feature is that the lyrical expressions of the love-theme have been linked in such a proper sequence that the development of love depicted in the work takes the form of a story and could easily be followed. Thus it is named as 'Kōvai' (string) literature. This work it is named as 'Kōvai' (string) literature. This work of 'Kōvai' achieves a place of priority in the literatures of Akam. Some of the aspects of the love-theme in Tolkāppiyam and in Sangam literature have been closely followed in the 'Kōvai' works. The rule that there should be no mention of any proper names for the persons appearing in the love-lyrics is strictly followed in all the Kōvai works.¹ But we come across two heroes in the Kōvai works. One is a patron or God to whom the work is dedicated and whose name is mentioned in every stanza. Moreover it is natural for a poet to glorify a patron or a deity in his work. And in this particular work Kōvai, the person glorified is referred to in each verse by depicting the natural beauty of his place and his high qualities, etc. He is named as 'Pāṇṇaiṭṭalaivaṇ' (hero of a poem). This is the conventional form of composing a Kōvai in honour of a person or God. The other hero or the lover and the beloved who figure in each stanza of Kōvai do not represent any particular set of lovers but refer to an ideal pair of lovers imagined by the poet.

* Definition of Kōvai:

a) *Aynta kalitturattan nanuru akapporutmel Vaynta narkovai . Vaccananti malai ceyyujai* Sutra 16.

b) *Kalavu karpenum varaivutait taku kuruva takapporut kovai yakum--Ilakkana vilakkaṭṭaiyāi* Sutra 56

1. Tol Poruḷ Aka Sutra 57 "Cutti oruvar peyar kolapperar".

Tirukkōvaiyār:

This is the most excellent, and one of the oldest among the Kōvai works. This divine literature was composed by St. Māṇikkavācakar at the behest of Lord Nataraja of Tiruciṭṭampalam (or Chidambaram). St. Māṇikkavācakar describes his ardent love for Lord Siva in terms of passionate human love. Though the work Tirukkōvaiyār deals with the human love like other works of Akapporuḷ in Tamil, its real theme is the intimacy between the soul and God which sets forth in bold relief the divine love. The verses of Tirukkōvaiyār portray the realization of God which can be attained by detachment of wordly pleasures.² The divine work Tirukkōvaiyār is like a guide book for leading a happy married life, at the same time it is divine literature which leads us to the path of liberation.

All the situations of love theme which are found scattered in Sangam literature, Tolkappiyam and Iṭaiyaṇār Akapporuḷ are brought together and placed in their proper order or sequence in this kōvai work.

Tirukkōvaiyār is the unique work of St. Māṇikkavācakar as a piece of 'Bridal Mysticism'. Anpin aintinai is portrayed fully and beautifully in this work. In Tirukkōvaiyār sex and spirituality are enshrined like a flower and its sweet fragrance. This has been well brought out by St. Kumara Gurupara Aṇkaḷ who styles Tirukkōvaiyār as giving the four-fold aspects of life in terms of the five tīṇais and as a poetical that could be shown as a typical example of mystic love.

"Aintinai uṇuppin naṇporuḷ payakkum
kānam cāṇṇa ṇāṇap paṇuvarkup
poruḷ eṇac cuṭṭiya oruperum celva"³

Swaminatha Desikar praises it thus. If there is anything on which even a thorough acquaintance with literature can shed no light, it can be found from Tolkappiyam, Tirukkuraḷ or kōvaiyār.

2. Arul vayir ciraṇṭu Akaitinai maruṅkin Irularu nīkalcei ivaiyena molipa.

Tirukkōvaiyār, Peracciyār's commentary- p. 2

3. Cidambara Mūmmanikkōvai stanza 23.

"Palkar palakiṇum teriya ulavel,
Tolkāppiyam, Tirukkuraḷ kōvaiyār
Mūnriṇum mūlaṅkum".

An oft quoted verse about Tirukkōvaiyār says:

"The Brahmins call it the Veda. The yogins say it is
the basis of the Agama.
The lovers say that it is a manual of love
The logicians say it is a treatise on logic
The poets say it is a text of grammar and prosody."

The Course of Love in Tirukkōvaiyār:

The work contains four hundred stanzas, each stanza called forth by a particular 'turai' or situation. These have been divided into twenty five sections. In the first three sections of Tirukkōvaiyār the heroine is interpreted as the Siva guru or the Divine Preceptor and in the remaining divisions the heroine represents 'Sivam' (the state of blessedness).

A description of the love sequences found in these twenty five divisions along with the outward or explicit meaning of each division as well as their esoteric meaning in brief has been presented below:

1. Iyarkaippuṇarcci: First union of lovers brought about by destiny:

It is a chance meeting of a youth and young lady. They have been attracted to each other by some invisible force which results in their union. "According to Nakkīrar, the commentator of Irāyaṇār Akapporuḷ this chance meeting of man and woman is due to blind chance. Pēraciṇiyar, the commentator of Tirukkōvaiyār states that this is due to the love eternal which clings to and evolves throughout the endless births".³ Evelyn Underhill points out that "Love is a passionate tendency, an inward vital urge of the soul towards its source".⁴

4 *Ten Saints of India*, p 60

5. *Tirukkuraḷ Kāmattiuppāl*, p.40

6 *Underhill Evelyn: An Anthology on the love of God*, p.29

The ideal hero happens to see a beautiful damsel. The very first sight makes the astounded hero describe her bewitching beauty as a divine fragrant garland made of various types of sweet smelling flowers like the rich lotus, beautiful blue lily, and kumil (Gmelina Tomentosa) and kónku (the Bombax gossypinum) buds and the tender kantal (Gloriosa Superba). The hero in his ecstatic confusion doubts whether she is a human being or a celestial being. This doubt disappears on seeing the winking of her eye-lids; the touching of her feet on the ground; and the fading of her flowers, and thus the hero concludes that she is a human being.⁷ because, in the case of a celestial being, the eyes do not wink and flowers do not fade. After realising that the heroine is a human being, the hero longs to win her affection and admires her beauty. Then he notices that her eyes are also expressing love glances towards him. As an initial stages the lovers' eye sights mix with each other. A persian poet sings as,

"Four eyes met, there were changes in two souls,
And now I cannot remember whether he is a man
and I a woman,
Or he a woman and I a man. All I know is,
There were two, love came, and there is one".⁸

The hero who realises the affection of the heroine is over-whelmed by joy and he praises the unseen power that has brought them together to be united for ever. The hero feels that it is God's will which has separated the heroine from her friends and brought her before him. He decides to become one with the heroine by uniting with her under the Gandharva form of marriage which is done only by mutual consent of lovers.

The hero gives expression to his joy by saying that she is the nectar and that he is its taste.⁹ He admires the nature of the joy found in the company of the heroine. The hero feels that his love for her remains unchanged even after the union. So he praises her as follows:

7. *Tirukkōvaiyār*, Stanzas 1,2

8. *Radhakrishnan, S. The Philosophy of Rabindranath Tagore*, p.58

9. *T.K Stanza 8*

"The girl, with tendril-like waist, cherry lips
 And scented curled tresses is reveling
 The Bliss of the Supreme and Unique God of Tillai
 Cīrampalam
 Happiness grows, as grow her shapely hips
 And grow still anew than ever before
 when her shoulders I embrace more and more"¹⁰

Poet Vidyapati sings (Radha describing to her friend her Love for Kṛṣṇa)

Nights of spring
 passed in joy,
 yet still the game of love
 Has new delights.
 I've held him to my heart
 A million ages,
 Yet longing flares again¹¹

The hero who has enjoyed her beauty likes to hear her mellifluous voice. He is sure that when the lady has such a beautiful form, her voice must also be sweet. Therefore, he is very eager to hear her speech and to enjoy its sweetness. The heroine smiles a little and this relieves him of his distress. Again he asks her why she feels shy of him and so on. The hero on knowing the unconsolable grief of the heroine, thinks that it may be due to her fear of permanent separation from him and he allays her fears by pointing out the proximity of his place to her village. He assures her that he will come and meet her soon and he asks her to go and join her companions.

The hero observes that the heroine by a wink of her eyes points out one particular maid whom she closely moves and he concludes that she is the dear friend of the heroine.¹² He thinks that she will help him in the progress of his love affairs. Usually in the love-lyrics the lady-confidante is always described as the well-wisher of her mistress.

10. *Ibid* Stanza 9 Translated by G. Subramanya Pillai

11. *Love songs of Vidyapati. Song 15, p.54*

12. *Ibid.*, Stanza 18

'The vision of the Divine Preceptor'

The soul happens to see the divine form of Siva Guru or Preceptor. The soul feels doubtful and it wonders at the divine form of the preceptor. Then the soul realises the reality of the form and feels happy at its own blessed fortune in seeing the Almighty in the guise of a Guru in front of it. Then the soul understands with the help of Siva Guru that the help of Grace is necessary. It thinks of deriving the highest happiness from the Preceptor. By attaining the holy feet of the Almighty the soul experiences bliss. The soul realises that Grace is inseparable from the Preceptor.

2. Pāṅkaṛkūṭṭam: The union of the hero with his lady-love effected through the aid of his companion.

The hero who finds it difficult to meet the lady-love again thinks of his dear companion and concludes that he can meet his lady-love, with the help of his friend. When the companion sees the love-lorn hero who looks dejected, he asks him whether the hero has entered into the field of Tamil Poetry sublime and sweet, or lost himself in the seven notes of music to be thus reduced in physique.¹³ This indicates the greatness and the vast scope of Tamil and Music.

The hero tells his friend that he has lost himself in thoughts of a young lady who has captivated his heart by her charm and beauty. On hearing the words of the hero, the friend points out that it is not proper for the hero to pine away for a young lady and finds fault with him that he should not swerve from the path of virtue and the dignity of his family. But the hero replies that if he had seen his lady-love who looks like a beautiful portrait painted in shining gold, he would not disapprove of his love for her. The hero feels sad and says that he is perturbed after seeing this beautiful lady.

The sorrowful plight of the hero moves his friend's heart. He asks the hero of the nature and where abouts of the form which has enchanted him thus. The hero describes to him the beauty and the

¹³ *Ibid* Stanza 20 The hero = Soul. Preceptor = Lord Siva; Grace = Maid-companion.

place of the heroine. The companion who has heard a description of features and the place of the heroine proceeds to find her and asks the hero to be patient until he returns. When he sees the heroine, he admires the beautiful features of the lady-love, and he wonders and praises the mental firmness and 'unshakable integrity' of the hero who, even after meeting such an enchanting figure had the strength of mind to leave that place and managed to come and tell him what he saw. So the confidant observes that no other man can be compared to his hero in this respect. Then the confidant returns and meets the hero and describes the beauty of the lady-love. He says that she is like a she-elephant parted from its mate.¹⁴ He suggests to the hero the ways of meeting the heroine. The hero is now emboldened to go and meet his lady-love.

Mystic meaning of this division: 'Atmabodha Taricanam'* or the spiritual knowledge of the soul. Here the soul which has obtained favour of the Divine Preceptor seeks the help of the atmabodha, which is the intelligence of the soul. It may be treated as equivalent to the mind. At first atmabodha* refuses to help, but gradually agrees to help the soul in its pursuit of the ideal and it finds the place of the Siva Guru as directed by the soul. This is because at first it may not and does not know the exalted nature of the ideal but later on it is convinced that there can be no higher ideal and so helps the soul in pursuing this ideal. Nammālvār brings out this idea thus: "Oh Mind! you are good to me. What is it that we cannot achieve if we get you? What do we lack now?"¹⁵ Atmabodha wonders at the gracefulness of the Siva Guru, and is surprised to see the firmness of the soul. Then atmabodha induces the soul to continue its spiritual quest. The soul again meets the Divine Preceptor and enjoys bliss. The soul finds it difficult to be away from the Siva Guru.

3. Itamalaippātu: Further meetings of lovers at the same place where they met each other.

14. *Ibid*, Stanza 34

* Atmabodha represents the male-confidant

15. *Tiruvya Prabandham, Tiruvaymoli, 1-10-4*

The hero goes with the hope of meeting the lady- love to old place of tryst. The heroine is also very anxious whether he will turn up at the place of meeting. The mind of the hero is merged in the thoughts of the heroine and his imaginative mind makes him visualize the very grove as his lady-love. The spiritual significance of his imagery is that to the devotees the world appears as God.¹⁶ The tender bamboo boughs, the dancing peacocks, the glittering blue gems scattered on the path, the graceful deer, the soft and delicate creeping tendrils in the grove appear to the hero as the lady of his heart's delight.¹⁷ The hero reaches the grove and is surprised to see the heroine standing before him. He exclaims in rapture, "Is this my soul which appears before me as the ambrosia, as a female deity and as a dazzling beauty of Siva's shrine and as my mind's delight".¹⁸

The heroine stands alone with her heart full of love. The hero goes near her and wishes to hear a word from her. But on hearing the request of the hero, the bashful heroine who is overcome by her feelings of modesty hides her face with her palm. But the hero thinks that it is better that she hides herself entirely, because it is her beautiful form that gives him more pangs of love than her dart-like eyes.¹⁹ The heroine grieves over the loss of all her modesty and delicacy. The hero approaches her under the pretext of driving away the bees which haunt the flowers on her lustrous hair, and hugs her tenderly. After embracing her, the hero says they are indispensable to each other, and he adds that though they might be physically separated for a short time they would not be really parted.²⁰ Then he leaves her, asking her to join her companion. He stands alone and feels the pangs of separation.

16 *Tiruna. Tev* 6-80-1 'anaittulakum ānānai'

17 *T.K. Stanza* 38

18 *T.K. Stanza* 39

19 *Ibid Stanza* 43

20. *Ibid Stanza* 46

Mystic meaning of this division.

The soul sees the Divine Preceptor. Through abundance of love the soul experiences great delight. Here the soul which gets the mercy of the Siva Guru wants to attain more and more of this mercy and seeks the place of the Divine Preceptor and enjoys the company.

4. Matiyuṭam paṭuttal: The theme of a hero disclosing his love affair to the maid of his lady-love and securing her help:

The hero decides to approach the heroine through the help of her lady-confidante. Thereupon he tries to get the goodwill of the lady-confidante as he thinks her help will be greatly required for his further meeting with his sweet heart. So he determines to express to the lady confidante his desire of obtaining the heroine. But he feels delicate to express his desire abruptly. Therefore he proceeds to the place where the heroine and her friend are staying together and in a casual manner he asks them, whether they have seen an elephant-in-rut, or a hunted deer which he was chasing and which must have passed by them. Then he enquires the way of going to the village. He gets no answer from them. But the hero with eagerness persistently asks about their place and name. They keep silent without answering his questions. Here, one can see the author implying that God has neither name to call with!²¹ Again the hero questions whether it is improper to talk with a guest or whether they are afraid to open their mouths. He shows them a beautiful wreath of leaves and asks whether it will suit their waists. The shrewd ladies understand the intent of the hero and remain silent even after all these appeals.

Mystic Meaning:

The soul realises the oneness of Grace and Sivam (State of Blessedness) and seeks the help of Grace and its guidance and enquiries about the name and ways of attaining Sivam.

5. Iruvarum Ulvali avan varavuṇartal: The lady-confidante understands the inner thought of the hero by his sudden visit while the heroine and herself are together.

21 " 'Ūrumillir oru pa rumillir' - *Tiruvārūpā*, 1 4 2 53

The confidante suspects the hero because of his peculiar acts. Though he has no arrows, he asks about the elephant and a hunted deer but he holds, however, a long wreath of leaves. The inconsistency between his word and deed makes her feel that he is telling a lie. The lady-confidante who is shrewd enough ponders over the order and the cause of his questions which started with his enquiry of a big elephant and ended in his appreciation of their waists. So she doubts his intention is asking these questions.

Mystic meaning:

Grace realises that the soul has already come into contact with Sivam.

6. Munṇuṇṇa unṇartaḥ: In this division the lady-confidante notices the changes in the heroine and tries to know the secret love affair of her mistress.

The lady-confidante becomes aware of the previous meeting of the hero and the heroine. When she notices the changes in the heroine at the hero's approach, she concludes that they are in love with each other. The confidante who wants to confirm her suspicion about them asks the heroine as if she does not know anything, as to why she looks changed and then the confidante sarcastically asks her whether she feels tired after playing in the streams and the mountains.²² This is a trial made by the maid-companion to find out whether her inference is correct or not.

Mystic Meaning:

"Grace discerns the mercy of Sivam and the clarity of purpose of the soul; and with joy Grace questions Sivam".

7. Kuraiyuravunṇartaḥ: Here he expresses his grievances and the desire of his heart to the lady-confidante who sympathetically understands him.

The hero takes courage to say to the confidante that he is capable of doing whatever work they wish him to do, whether it be to help the boatmen in the seas; or to catch fish; or to dive deep into waters for

getting in one dive any number of conches; or to sell the conch shell bangles; or to help their people; or to make the garland of flowers for them.²³ He says that he is prepared to do for them, all sorts of services whatever they be. "Love is the sweetest of all pleasures and is the reason why the soul of the lover will never forsake his beautiful one whom he esteems above all, and for this he is willing to make very great sacrifices".

The lady-confidante realises from the facial expression of the hero that his thought is after her lady. She also vaguely understands the hint of love from certain acts of the heroine. She finds out that the lady feels restless during the absence of the hero, and that the very moment she hears about the visit of the hero with the wreath of leaves, her heart melts in love. Hence the lady-confidante comes to the conclusion that the hero and heroine are equally anxious and full of love and affection towards each other and she feels happy to see their union.

Mystic meaning:

The soul likes to serve Sivam always. Grace realises that Sivam shows mercy to the soul and sees the one-ness of the soul and Sivam.

8. Nāṇa nāṭṭam; This is a theme in which the maidcompanion makes enquiries and suggestions of a kind which make her mistress blush, from which she infers the truth of the heroine's clandestine meeting.

The lady-confidante tries to verify the real state of the heroine by a method which makes the heroine blush. The confidante is interested in finding out the heroine's love for the hero. So she shows to the heroine the crescent moon appearing in the blue sky and asks her to worship it. But the heroine blushes and remains silent. Once a girl loses her heart to a person as her lover, she will never worship even God. This quiet refusal of the heroine confirms her love for the hero. Again the confidante in a playful mood sends the heroine to bathe in the stream. The heroine using this opportunity, finds her lover and enjoys the blissful joy of union.²⁴ When the heroine returns from the

²³ *Ibid*, Stanza 63

stream, the confidante teases her sportfully and says that the heroine went to the stream pale with anxiety but she returns in a rapturous mood.²⁵ Thus she comes to the conclusion that the lovers are united as one soul in love and she feels happy over it.

Mystic meaning: Grace wonders at Sivam's mercy and feels happy over the fact that the soul has in a way realised Sivam.

9. Naṭukanattam: This is the theme in which the maid companion narrating a fictitious accident to make the heroine tremble for her lover's safety, seeks an open avowal of her clandestine meeting.

Once the maid-companion refers to the frightful encounter of a man with a tiger in the woods which she herself has seen.²⁶ On hearing this the heroine trembles with fear thinking that the man who has fought with the tiger might be her lover, and this reaction of the heroine confirms her love for the hero.

Mystic meaning: Here Grace clearly confirms the mercy of Sivam on the soul.

10. Maṭaṭṭiṭam: The hero without getting any fruitful result in spite of his efforts, says, that he will help himself by riding the horse made of palmyra stem.

The hero laments over his failure in developing the love with his beloved. He says to the lady-confidante that he will die of love if she does not have grace for him. When the hero in a fit of frenzy prefers to mount the maṭaṭ chariot as his last resort, he threatens the confidante that he would ride on a horse made of palmyra leaves, holding the portrait of his beloved in his hand. He says that he will go in a procession along the street where his beloved resides.²⁷ It was a habit of the love-stricken people to mount the maṭaṭ-chariot.

The lady-confidante is shocked to hear of this threatened act of

24 *Ibid.* Stanza 69

25 *Ibid.* Stanza 70

26. *Ibid.* Stanza 72

27. *Ibid.* Stanza 76

the hero because she is afraid that the maidenly modesty of her mistress would be affected by this publicity. So she tries to dissuade him from undertaking such an act. She thinks that he will change his mind if he is made to realize the rash deed involved and so she tells him that if he wanted to mount the maṭaḷ chariot, he would not be able to cut down the palmyra leaves without killing or disturbing the young birds and their eggs which have their abode there, and it is not right for a noble man to do such an uncharitable thing. Again the confidante points out to him the impossibility of drawing the elegant figure of the heroine.²⁸ Then she comes forward to help him in his love affair and she tells him of the close friendship between the heroine and herself and assures him that she would consult the heroine in the matter.

Mystic meaning of this division:

The soul narrates its further efforts to win the heart of Sivam. The soul feels that there is no use in depending upon the help of Grace and it realises that it can-not live without Sivam. So it decides to wander about every where giving room for others to laugh at it. This mad enthusiasm of the soul is also depicted in Tiruvācakam as "my fever'd soul's ecstatic joys, still wandering from town to town; while men cry out, 'A madam this'"²⁹ Grace tries to stop the soul's action and then Grace points out the greatness of Sivam which is beyond the reach of knowledge. Grace undertakes to unite the soul with Sivam. Thus Grace encourages the soul in fulfilling its wish because Sivam would accede to its request.

11. Kuṛainayappittal:

By describing the pitiable condition of the hero, the lady-confidante tries to persuade the heroine to favour him.

Though the lady-confidante knows the ardent love of the heroine for the hero, she tries to elicit the same in her own words; that is, "the confidante re-doubles her efforts by intimating to the lady the

²⁸ *Ibid*, Stanzas 77,78

²⁹ *Tiruvā S-3 (Tr by Dr.Pope)*

extreme resolve of the lover succeeds in preparing her to profess her love openly³⁰

The lady-confidante wants to help the hero. With this view she incites the controlled thoughts of the heroine on the hero by narrating various acts of the hero. The confidante says that there is a man with a long spear who visits often their fields but does nothing; he never talks. She asks the heroine, "My lady! what are we to do with this gentleman!"³¹ But she gets no answer from her lady. Again the confidante says that there is a gentleman standing in the fields who looks depressed, having the 'taḷai' (a wreath of leaves) in his hand. He neither leaves the fields nor tells them his worries. It is a wonder why he does like this. The confidante who tries to understand the feelings of the heroine by uttering these words, does not get any response from her mistress. So she continues to say that a man looking like Lord Murugā was stunned when he saw a male crab giving a nāval fruit to its beautiful mate; The felt depressed to see the love between the young crabs. The confidante says to the heroine that had she seen him, she would surely have died with thoughts of him.³² In these ways the confidante tries to elicit the feelings of the heroine about the hero.

Then the heroine talks of her love for the hero in an indirect way. But the confidante feels depressed that her lady is not frank with her. So she tells the heroine that she could express her thoughts to whomsoever she likes and the confidante asks her mistress to forget all that she had told her in her ignorance.

But she again points out to the heroine that the hero has a portrait in his hand and that it is said that the picture resembles the figure of her mistress. So, that man who is love-lorn might mount the matal chariot. The heroine on hearing these words from her friend, comes forward to admit her love for the hero. She conveys to her companion her ardent love for him and asks her to dissuade the hero from riding

30 T.K. Stanza 82, *Madras Government Oriental Series*

31 *Ibid*

32 *Ibid*, Stanza 84

the maṭal or palmyra horse which might affect her by its publicity.

Mystic meaning:

The divine Grace reveals the love of the soul to Sivam in order to unite them together. By narrating the depth of love of the soul for Sivam, Grace tries to find out Sivam's feelings for the soul. Sivam understands the strong feelings that Grace has for the soul and accepts to bestow mercy on the soul.

12. Cēṭṭai: The theme of the maid-companion delaying the hero's message of love to his lady-love in order to bring out the worth of the heroine, and the difficulties in her efforts on his behalf and her asking the hero to expedite the marriage.

Though the lady-confidante knows the intense love between the lovers, she tries to dissuade him from attempting this union. She points out to him the vast difference between him and the heroine with respect to birth, wealth, social status, and other such qualities.

The hero meets the lady-confidante and offers 'taṭai' (a wreath of leaves) as a love-token, for his beloved.³³ She refuses to take it from him because the wreath of sandal leaves which he has brought with him belongs to mountainous region and if the heroine wears it, people will talk about it and doubt as to who had brought it and given it to her. Again and again the lady-confidante refuses to accept the wreath of leaves from the hero by adducing various reasons namely, the difference between their regional divisions; the lack of permission from her lady; and the difference in their communities. The confidante who wants to avoid him says that the heroine is not aged enough to respond to his love-affairs. The hero stands helpless. Then the confidante tells him that he could not do anything further without her help. The hero extols her by saying that she is the only 'source of succour' to him.

33. *Taṭai koṭuttal*—is giving a love token in the shape of a garland or a dress made of leaves and flowers according to the customs in the Tamil land.

Then the confidante cunningly asks him who among her friends has captivated his heart. The hero starts describing the beautiful features of the heroine and particularly praises the beauty of her eyes.³⁴ Then the confidante agrees to give the wreath to the heroine.

The confidante goes to the place of the heroine and tells her that even after persistent refusal, she had to accept the wreath from the hero. She waits for the heroine's reaction and she persuades her to accept the gift. Moreover, she tells the heroine that it is proper for them to accept it because it is given to them by a person who once saved them from a rutish elephant. If they refused, he might ride on the palmyra-horse, that would bring shame on them. The intelligent confidante tactfully explains the situation and asks her lady to accept the gift. The confidante succeeds in her efforts. She meets the hero and tells him that the heroine has accepted his present. She depicts to the hero the joyful reactions of the heroine after taking the wreath which was presented by him.

Mystic meaning:

Grace apprises the soul, of the excellence of the unattainable bliss and the difficulties in attaining the mercy of Sivam. The soul offers to render service and seeks the help of Grace. Grace points out that Sivam could not be obtained by mere intellectual powers and that true knowledge of Sivam is the only means of obtaining it, and Grace tells the soul the unique worth of Sivam. Then Grace comes forward to help the soul. Grace itself approaches Sivam, and requests it to be kind with the soul which is sincere in its devotion to Sivam. Then Grace informs the soul that Sivam has accepted its offering.

13. Pakarkuri:

"Kuri enappattuvatu iravinum pakalinum ariyat tinnum arrau enpa".³⁵

This tells us of the usual meeting places of the lovers both during night and day easily accessible to both. Hence two divisions have been allotted which are called Iravukkuri and Pakarkuri respectively.

³⁴ T.K Stanza 109

³⁵ Tol Porul Kala. Sutra 40

In this division of Pakarkuri, the lady-confidante indicates the place of meeting during day-time. This meeting will take place outside the compound of the house with which the lover is familiar and which he could reach easily without any hindrance.

The lady-confidante describes the trysting place to the hero thus: "there is a dark grove near their playing ground where the rays of the sun do not peep; and there are flowers of punnai tree (Alexandrian laurel) twinkling like the stars of the sky; and there is a crystal hillock which glitters like the moon".³⁶ The hero understands that she is indirectly pointing out the place of meeting during day-time.

She takes the heroine to the play-ground and leaves her at the place of assignment and asks her to be there until she returns with some flowers. Then the hero appears before the heroine to her surprise. The hero praises the beauty of the heroine. They rejoice together: The hero tells the heroine that their meeting is the result of her friend's skilful plan. Then he leaves the heroine to join her companion. The confidante rejoins the heroine and takes her back. Then the confidante meets the hero and invites him to visit the heroine's region. But she is afraid that his visits to their place might give room for public gossip. The hero extols the heroine without having the idea of matrimony. But the confidante tells him that there is no chance of meeting the heroine unless he proposes marriage. When she meets him next time she requests him for a quick response. She tells him that the heroine's parents have restricted her movements. Indirectly she points out to him that the heroine may be given away in marriage to some other suitor. Thus by explaining the situation the confidante urges him to make a quick proposal of marriage.

The lady-confidante again tells him that the blossoming forth of the flowers of Vēnkai tree (Indian kino tree) shows the ripening of the millet grains. So there will be no need to keep watch over the fields and therefore there would be no chance of their coming to the fields

and consequently to the place of assignment.

The lady-confidante addresses the peacocks with a weary heart and says, "Oh peacocks! If the hero happens to come here tell him that we leave this place grudgingly" ³⁷

The hero comes there and sees the place deserted. He begins to lament on seeing the bare fields. He looks in the direction of his sweet-heart's place and grieves.

Mystic meaning:

Grace so arranged that the soul and Sivam meet and then separates them.

The soul narrates to Grace the divine pleasure, which it has enjoyed in the company of Sivam. Grace advises the soul that Sivam could not be attained by mere intellectual or physical powers and that the soul could enjoy the everlasting Bliss of Sivam only by self surrender and true love. Thus the soul realises greatness of the Bliss of Sivam and the nothingness of its ownself.

14. Iravukkuri: Trysting place fixed for the meeting of the lovers by night. The secret meeting of the lovers would take place in a site situated between the house and the compound-wall, from where the lovers could hear what the persons inside were talking.

The hero dares to visit the place of the heroine and requests the lady-confidante to fix the place of meeting. But she points out to him the difficulties and dangers that lie in the path which he dares to cross during night-time. Finding him greatly distressed, the confidante suggests to him secret place of meeting.

The lady-confidante informs the heroine about the visit of the hero to their place and conveys to the hero the lady's consent to meet him. At the appointed time the lady-confidante gives a hint of the hero's arrival by describing the peacocks getting disturbed because of his

37 *Ibid.* Stanza 145

38 *Ibid.* stanza 160

arrival.³⁹ After making sure that the situation is favourable for them to go out of the house, she takes the heroine with her and leaves her at the place of assignment and she tells the heroine that she would bring the sandal leaves to decorate her. The hero who is waiting for his beloved sees the heroine and with delight he goes near her. He embraces her and feels happy to see her cheerful face.

Then he requests her to go back with her companion. Further meetings are obstructed by moon-light and by the barking dogs.

The lady confidante meets the hero and points out to him the difficulties in meeting him during night time and she urges him to make a quick proposal of marriage. But the hero who is still fond of secret meetings wants to continue it and waits near the house of his beloved.

The lady-confidante blames the roaring of the sea because it increases the pain of separation in her mistress.⁴⁰ That is, the confidante indirectly points out to the hero that separation from him makes the love-lorn-lady, pine for him. On the other hand the heroine who is immersed in deep love for the hero calls and says "Oh flowery groves; birds! you do not ask me the cause of my sorrowful plight. Is this your love which you have for me?"⁴¹ This state of the heroine is called as *kāmaṁ miṭṭa kaḥpaṭaṭa kiḥavi* (empathy). Then the lady-confidante meets the hero at the place of assignment and warns him that his visits to their place lead to public gossip.

Mystic meaning:

Grace makes the soul realise the boundless mercy of Sivam and it explains to the soul the ways of attaining Sivam.

The soul longs to enjoy the Bliss of Sivam. Grace feels happy to see that the soul has freed itself from the clutches of the sense experiences and is united with Sivam. Thus Grace points out to the soul how to honour and unite with Sivam. Grace also tells the soul

39. *Ibid*, stanza 173

40. *Ibid*, stanza 174

the difficulties in enjoying the Bliss of Sivam. Grace feels pity for the soul which could not get rid of its sense-experience completely. Even then Grace assures the soul of its help in the soul's efforts to attain the mercy of Sivam.

15. Oruvalittapattal: The confidante separates the lovers for some time until the gossip of the people subsides.

The lady-confidante fears that the secret meetings of the lovers might mar the heroine's honour if the people begin to tattle about them. So she decides to separate the lovers for some time. She meets the hero and tells him that the nature of fame and disgrace is such that they would increase depending on the environment and would become established as a firm fact; if the surroundings are not conducive, they cannot survive.⁴¹ The confidante with these words of advice separates him from the heroine.

The lover-lorn lady suffers the pangs of separation. She expresses her deep feelings of sorrow to the sea birds etc. She asks the sea whether it knows the time of her lover's arrival.⁴² But she gets no response from it. Again she addresses the sea and says, "Don't you see that my bangles are slipping away from my wrists? It is due to the separation of the lover from me. Oh sea! why don't you tell me the state of my lover?"⁴³

The heroine who has been separated from the hero, begs the sea not to wipe off the tract left by the lover's chariot.⁴⁴ Atleast the mark of that tract would make her survive with the hope that he would come again. She longs to know the lover's arrival by the process known as 'Kūṭalīṭṭal' (that is, by drawing circles on the sand which would foretell the arrival of the hero) Then she expresses her sorrow to the sun, birds, lotus and the swan.

41. *Ibid*, Stanza 181

42. *Ibid*, Stanza 182

43. *Ibid*, Stanza 183

44. *Ibid*, Stanza 185

The confidante announces the arrival of the hero and she meets and tells the hero of the sorrowful plight of the heroine.

Mystic meaning:

In this division Sivam waits for the soul to meet it. Sivam pities the soul for being obstructed by wordly attachments. Then Grace makes Sivam aware of the arrival of the soul and Grace points out to the soul the boundless mercy of Sivam. The nature of mercy has been well depicted by Shakespeare, thus:

"The quality of mercy is not strain'd;
If droppeth as the gentle rain from heaven
It is an attribute to God Himself".⁴⁵

16. Uṭanpōkku: As an alternate to the temporary separation of the lovers, the hero may decide to elope with his beloved to his place to avoid gossip.

Here the author of Tirukkōvaiyār explains the elopement of the heroine with her lover in fifty six steps.

The lady-confidante encourages the hero to elope with the heroine by telling him about the excessive gossip in their place and the other offers of marriage to the heroine. The hero asks her about the brideprice and gifts of gold etc. She says that all the worlds will not serve as price for her waist alone. So there is no need to explain the superb nature of the other parts of her beautiful form.⁴⁶ So the hero understands that it is impossible for him to win the hand of the heroine and is filled with a feeling of despair.

The confidante once again meets the hero and points out to him indirectly that the heroine prepares for elopement and says "She gave me her flowers, she gave me her play things; she gave me her deer and parrot. Then she held me in embrace and wept. I do not know that

45. William Shakespeare:

The Merchant of Venice, Act IV Scene I.

46. T.K. Stanza 197

47. Ibid, stanza 200

she meant by these acts".⁴⁷ Then the hero understands that the lady is willing to elope with him. But he hesitates to elope with the heroine because of her physical tenderness. The lady confidante tells him that even the harsh arid land would be a cool pleasant place to her when she is in his company. She also tells him of the heroine's intense love for him.

The heroine bewails over the loss of her modesty but the confidante consoles her by pointing out that chastity is a greater virtue than modesty.⁴⁸ The spiritual meaning of the statement is that devotion to God is more important than conformity to worldly conventions. Then the heroine accepts the idea of elopement.

Later she fixes up an assignment and asks the hero to meet the lady-love at the specified place. Then she takes the heroine and entrusts her to the care of the hero. He takes the heroine to his place and with words of love, comforts and encourages her to be happy.

On their way some of the people try to stop them by describing the difficulties to be faced all along the route. But the hero is courageous because of the nearness of his place. He shows to his beloved the city or village nearby and tells her of the various parts of the place and explains their importance.

Meanwhile at the house of the heroine, the foster-mother who is shocked at the disappearance of the heroine, pesters the maid-companion with question such as "where is the child who walks like the peacock, moves like the tender creeper; looks like a deer; and speaks like the cuckoo? Where? Where is she now? and why do you look depressed?"⁴⁹

The confidante standing on the path of virtue tells the foster-mother that the heroine received a garland from a 'lion among men' who happened to come there while they were playing. The foster-mother feels sorry for the heroine that her tender feet will suffer while crossing the harsh thorny paths of the arid land.

48 *Ibid*, stanza 224

Then the foster-mother goes out in search of the heroine who had eloped with her lover. On her way she meets some ascetics of the woodland and she enquires of them whether they saw on their way a couple like themselves. In reply to this enquiry the husband states that he did see a valiant youth and he turns to his wife and asks her to tell the foster-mother who it was that came with the youth. The fact that he asks his wife to answer this part of the foster-mother's enquiry, shows the chastity of the man who would not look at another man's wife. "That noble manliness which looks not at the wife of another is the virtue and dignity of the great".⁵⁰ Here, the spiritual undertone that the devotees were single minded in their devotion to their chosen faith can be seen. St. Tirunāvukkaracar says, "I will not think of any other, except you".⁵¹

Proceeding further, on the way, the foster-mother meets some strangers. She asks them about the pair of lovers. They reply to her that they have met such a beautiful pair mentioned by her on the hill side, and tell her that the lovers must have reached the destination by this time. Then they console her with kind words as follows: "The sweet-smelling sandal is the product of the hill and the pearls and the conch-shells are produced in the sea. But of what use are they to the hill and sea? They are useful only to those who use them".⁵² The underlying concept here is that we are made for God and we are restless till we find rest in Him. The way-farers tell the foster-mother that there is nothing to worry about the lovers and ask her to go back to her place.

Mystic meaning:

50. Tirukkural 148 Tr. by Pope & others. "Piranmanai nokkata peranmai canorkku Arananto anra olukku"

51. "Tiruna. Teve 3-1-2

52. T.K. Stanza 248 The same idea is in Palaikkali, 9 as.

*Palavuru nuzucantam paluppavark kallalai
malaiyule pirappinum malaikkavaitam enceyyum
Cirkelu Venmuttam anipavark Kallalai nirafo
pirappinum nirkkavaitam enceyyum.*

* Tirota Sakti represents the foster-mother.

Grace once again explains to the soul the greatness of Sivam, and it makes the soul enjoy the bliss of Sivam. Grace informs the soul that it is time for it to claim Sivam and enjoy Sivam in union. It also tells the soul the difficulties in attaining Sivam as its own. The soul is disappointed, but Grace tells Sivam of the insatiable love of the soul and entreats Sivam to have mercy on the soul. Sivam agrees to Grace's request and comes forward to join the soul. Grace thus unites Sivam with the soul. Grace advises the soul not to wander in the paths of wordly pursuits. Having obtained Sivam, the soul boldly says that it is not afraid of the bonds of the world. The soul immerses itself in the bliss of Sivam and praises the greatness of Sivam. Meanwhile the Tirōta Sakti* which is left alone by Sivam goes out in search of Sivam. On the way it meets some of the devotees and ascetics and asks them about Sivam. They narrate the pleasant sight of the union of the soul and Sivam.

17. Varaiyu mutukkam:

When the elopement does not take place the lady-confidante urges the hero to proceed with the formal proposal of marriage.

The confidante who meets the hero says that the heroine is unable to bear the separation and she asks him to hasten the formal marriage. She advises him not to come during night time and tells him of the various obstacles that lie in the path by which he comes. And she tells him that the mother of the heroine has become aware of these developments, so she urges him to make a quick decision.

The lady-confidante informs the hero that the heroine looks at a pair of monkeys making love and sighs. The confidante adds that the heroine who hears the drumbeat of the night watch-men feels sleepless. The lady-confidante gradually stops the hero's coming to their place.

Then the lady-confidante meets the hero and points out to him that the marriage season has begun, as the moon is full and the vēṅkai flowers have blossomed forth.⁵³ She hints to him that instead of his

53. T.K. stanza 262

clandestine meetings he may marry the heroine publicly. Marriage in the hill tract being generally celebrated during the flowering season of the Vēṅkai tree, the confidante urges the hero that the heroine is failing in her health on account of her anxiety and worry and asks him to make a quick proposal of wedding.

Mystic meaning:

Grace explains the boundless mercy of Sivam and points out to the soul the ways of enjoying the bliss of union with Sivam. The soul which delights in the mercy of Sivam narrates to Grace the worth of Sivam. The soul should understand that it cannot enjoy the bliss of union with Sivam unless it gets rid of the state of Kēvala—one of the three states of the soul: and Sakala, the state of souls subject to the three evils and to transmigrations. Grace tells the soul the way of getting matured. Then the soul realises that only by true love it can attain the bliss of union with Sivam.

18. Varaiporutpirtal: In this division the lover parts from the heroine to gather wealth for the bride-price.

The hero asks the lady-confidante the bride-price of the heroine. Then he starts to earn money in order to win the hands of the heroine. He requests the confidante to console his beloved during his absence. The confidante asks the hero to convey the news of his departure to the heroine but the hero who knows that his lady-love would not accept his leaving, goes away without telling a word to the heroine. Then the tactful confidante reveals the truth to the heroine, that her lover has departed to bring the wealth and other gifts necessary for the marriage. She adds that he left them alone only for the sake of arranging for the marriage. Somehow the confidante consoles the heroine. And she tells her lady that she should not show any difference in her conduct because it may be noticed by the public. The heroine waits for the arrival of her lover and the pines because of the delay. The confidante tries to comfort the heroine with her tactful words. The heroine is sorely disappointed when she finds that a messenger who had come was for the neighbour, and not for herself.

The foster-mother who happens to see the heroine looks at her with suspicion and vaguely understands the dejection of the heroine. So the foster-mother calls in a sooth-sayer and asks her to find out the reasons for the malady of the heroine. After the consultation of omens by spreading paddy, she says that the lady has been possessed by the hill deity 'Murugaṇṇku'. Thus the mother of the lady arranges to invoke the deity, by the ceremony called 'Veriyāṭal' the dance in an ecstasy of devotion and with sacrifice.

The heroine sees that the Veriyāṭu is in progress and she fears whether the result would be favourable or not. For, if she does not get back her former charm, it is sure that her neighbours would blame her; or if the hilldeity grants her former charm and beauty, her lover would think that she was not faithful to him. Ultimately she decides to follow the path of virtue and be true to her lover. So the heroine reveals to her friends what actually transpired between herself and the hero, and how their union took place and what happened in her love pursuit and this process is called as 'aṇṇiṭṭu nṛṇal' (the revelation, with virtue, or abiding in virtue). The intelligent confidante understands the hint which is given by her lady and consoles her with kind words that she would safeguard the honour of her lover.

Then the confidante goes to the place of Veriyāṭu and asks the priest to stop the propitiation. The lady confidante pursuing the path of virtue narrates to the foster-mother what actually happened without any reservation. She says to the foster-mother that once they were keeping guard over a millet farm, a gentleman rescued the heroine from a rutish elephant as well as the river's flood.⁵⁴ From that time onwards the heroine had surrendered her heart to him. The foster-mother in her turn reveals the same to the mother of the heroine and praises the loyalty of the heroine.

Meanwhile the lady-confidante who hears the sound of the hero's

54. *Ibid*, stanza 293

chariot informs the heroine of the arrival of her lover. The confidante shows to the heroine the valuable rich presents which the hero has brought for her as the brideprice.

Mystic meaning:

Grace mentions the boundless mercy of Sivam and the soul realises it. The soul promises to claim Sivam with true love. Then Grace informs Sivam of the soul's arrival and the maturity and the fitness of the soul. Then Grace feels happy to see the soul obtaining the bliss of Sivam.

19. Maṇācirappuraittal: The lady-confidante conveys to the heroine the beating sound of the bridal-drum announcing the arrival of the lover who has destroyed the might of an elephant for their sake. And she feels happy that the heroine has preserved the leaves presented by her lover as a love-token without fading and has kept them as a support to her life. With this stage the clandestine love ends.

After the marriage is celebrated the foster-mother visits the married couple. She looks at the union of lovers and is overwhelmed with joy. The lady confidante describes to the foster-mother the attachment of lovers in their enjoyment and experience as of the soul and body.⁵⁵

The foster-mother with greater delight describes to the mother of the heroine, what she has seen in the house of the hero thus: 'the house in which the bride lives with her husband resembles our house; the lady resembles you; and the hero with broad shoulders looks like your husband; and the maid serves the lady is like myself and her neighbours are like our neighbours'.⁵⁶

The foster-mother again tells to the mother about the attachment of the hero to the lady and of the chastity of the heroine. Finally she says that their profound love and joy look as if a soul, which delights

55. *Ibid*, stanza 301 Ciriyaḷ aviyaṁ yakkaiyuṁ ennaḷ ciraṇamaiyaḷ*****

56. *Ibid*, stanza 302

57. *Ibid* stanza 307—*anania veḷḷattu āḷuntumō āruyirīruṟukkonḷu ananta veḷḷatṭat-tiḷai-ttaloḷkkuṁ******

in the flood of rapture, thinks, that it is not enough to enjoy with single body and that it should take two bodies to enjoy fully.³⁷

Mystic Meaning:

Grace tells Sivam of the divine knowledge or Sivañāna of the soul and by means of this knowledge the soul becomes itself Sivam.

20. Ōtarpirivu: The hero parts from his beloved for higher education.

The hero wants to enrich his mind by higher studies. Carefully explaining the importance of studies, the hero informs the lady's friend of his departure. Then the lady-confidante discloses it to the lady. The heroine is depressed at first and then she reconciles herself to the situation.

Mystic meaning:

The soul likes to enlighten itself with the experience of bliss. Grace tells Sivam of the soul's pursuit. But these pursuits cannot make the soul depart from Sivam.

21. Kāvar pīrīvu:

The lover departs to guard and protect the people and help in maintaining peace and order in his country. The lady-love pines in separation.

Mystic Meaning:

Here the soul identifies everything in the world with Sivam. Naturally all the illusions clinging to it are cleared away.

22. Pakaitapirvinaip pirivu:

The lady-confidante tells the lady of the separation of her lover who has gone to stop the warfare amongst the hostile kings. Again the lady pines, for her lover.

Mystic Meaning:

Here the soul realises the omnipresence of Sivam.

23. Vēntarkuģulip pīrīvu:

The lady-confidante tells the lady that her lover has departed to help the king and safeguard his kingdom. The heroine feels unhappy and the hero's delay in returning gives room for pining in several seasons like *kār*--the rainy reason; *kūṭur*--the cold season; *muṇpaṇi*--pre-snow season; *piṇ-paṇi*--the post--snow season; and *ḷavēṇi*-- the early summer. "The departing hero fixes the time for his return in terms of the season and not by months and years".⁵⁸ The hero after the completion of his mission hastens to his beloved. The lady-confidante conveys to the heroine the sound of the victory-drum announcing the arrival of the lover. The hero who re-joins the lady tells her that he never forget her and it is impossible to forget her who has filled his heart for ever.

Mystic Meaning:

The soul which has experienced the divine bliss of Sivam expresses its inner happiness to kindred souls. Then the soul with affection and intimacy persuades even the souls of other religions to obtain bliss. The author wishes to point out here the idea of sharing with others what one enjoys; that too, this is not to be done in a compelling or coercive manner, but gently in a persuading manner; St. Tirumūlar says, "The bliss that I enjoy let the whole world enjoy".⁵⁹

24. Poruḷvayir pirivu:

Separation of a lover from his beloved in pursuit of wealth.

The hero asks the lady-confidante to convey the news of his departure to the heroine. The confidante tells the lady that her husband wants to part from her in quest of wealth. The lady is shocked to hear about separation. The lady-confidante who sees the depressed state of the heroine meets the hero and tells him that the lady love would not survive if he parts from her and that there is no

58. *Iravaynar akapporul Sūtra* 41

59. "Yam petra unpaṁ peruka ivvayyakam" - *Tirumanāṭram*. 85

use of earning wealth. But the hero decides to part from his beloved. The confidante consoles the lady with kind words that her lover will come back soon with a large amount of wealth.

On the other hand we find the hero on his way often hesitating whether he should proceed or not. When he proceeds on his mission he remembers his beloved wife and sees in his imagination her beautiful figure and thinks of returning to the place of the lady-love. So he is in a fix whether he should proceed on his mission or go back to his beloved.

The lady-love pines for her husband on account of the long separation. The confidante conveys the news of the arrival of the hero with success. The hero who is given a warm welcome by the youngsters goes to the place of his lady-love and forgets all his painful adventure in her embrace.

Mystic meaning:

The soul is Sivam; and Sivam is the soul, in their enjoyment and experience. Thus they become one. Here the soul parts from Sivam to share with other souls the experience of bliss. Later the soul joins Sivam and enjoys the bliss of Sivam again.

25. Parattaiyir piruvu:

The theme of forsaking one's wife and seeking the company of a harlot.

Pēraciriyar in his introductory notes to this division explains that a man who drinks the milk everyday is not likely to realise its sweetness unless he tastes at times the sour kāṭi or wine.⁶⁰ In the same way the hero realises the noble traits of the heroine and the real happiness in his homelife when he sees the feigned love of the prostitutes.

60. "Vaikalum pale nukarvanoruvaṇ ilaiye puliyankatī nukarṇu aṇaninimai arintarpole" --

T.K. Peraciriyar's *convn.* p.477

The people who have seen the hero with the prostitutes talk about it. The confidante is surprised to see the patience and fortitude of the heroine who looks calm even after knowing her husband's attitudes.

The heroine sees her lord in her dreams. She teases him indignantly and ignores him. When she wakes up and she says to the lamp by her side, "oh lamp! when I fail to yield to my lord in my dreams why do you not chide me for improper refusal of my lover's request?".⁶¹ But when the hero comes back home the sulky heroine does not allow him to enter in. Naturally the hero goes back to seek the courtesan to appease his passion. The household talk about sending the maid companion in red ornaments and red robes, to welcome the hero to his home. Then the hero returns home on seeing the red robbed maid. The heroine's beautiful face blooms on seeing her lord back at home, but she does not yield to the hero's requests. The temporary separation of the hero from his lady love will naturally result in real or temporary love feuds. These love quarrels stimulate love and result in increasing the pleasure enjoyed by the loving couple.

"Feigned anger adds flavour to love; and a hearty embrace

(thereafter) will heighten the delight".⁶²

The household advise the heroine not to sulk and they ask her to accept him. The relatives in her house feel happy to see the union between the hero and the heroine.

The neighbours of the lady think that the 'Festival of the Freshes' will again tempt the hero to go back to the courtesans. Proving their guess to be correct the hero's chariot is seen in the streets of the prostitutes. The harlots welcome the hero and rejoice with him. The house-hold wonder at the power of endurance that chastity gives to

61. T.K. stanza 356

62. Tirukkural-1330. *Utatal kamattirku inbam atarkinbam kudi mayankap perin*

the heroine. The lady-confidante and the house-hold become angry with the hero and blame him. On hearing the abusive words of her people, the heroine tells them that they need not find fault with her husband on any account.

The hero wonders that even if he is in the company of other women, thoughts of his beloved constantly come to him. He says, "she steals into my heart without my knowledge".⁶³ He comes back home and finds that even his child does not respond to his call. So he seeks the help of the confidante. She in her turn takes this opportunity and speaks to him sarcastically. But she requests the heroine to favour him. The heroine in her disgusted mood fuses to permit the hero into the house. Even the bard fails in his request to her.

The hero who wants to win the favour of his beloved enters the house with a guest. Then the heroine's mood changes and she welcomes them happily. The reddish tinge in her eyes disappears. It is one of the household virtues to give a warm welcome to the guest. The confidante advises her that she should not be angry with the hero and that she must attend to the services due to him. But the heroine sulks again. He feels sad about this prolonged sulkiness of his beloved.

Another time the hero enters his house, holding his son and chewing the betel leaves. The heroine watches that her son also takes the betel leaves. She remarks sarcastically to her son, her remark indirectly aimed at the hero, as to how he is able to leave the company of his step-mother.⁶⁴ The hero begs for her forgiveness and tries to calm her feelings by describing sweet memories of their past. She yields to his wish.

One day harlot who sees the hero's child playing in the street, takes him and kisses him. The heroine who happens to see this sight tells the hero of this incident and goes on sulking.⁶⁵ Though he denies

63 T.K stanza 379

64. Ibid, stanza 396

65 Ibid, stanza 398

that he has connection with the courtesans, the heroine wounds him by making remarks about his relationship with the prostitutes.

The lady-confidante who serves as a good balm intervenes to rescue the hero from this situation. She says to the heroine that the hero is as noble and generous as the cloud, the cintamani and the karpakā tree, that he is a good friend of scholars and bards; and that he is of great benefit to all without any distinction.⁶⁶ She compares the hero (1) to the cloud because he, like the cloud, helps others spontaneously without their asking; (2) to the celestial karpakā tree because he, like that tree, gives whatever is asked of him; (3) to cintamani because he, like that maṇi, gives whatever is in the mind of a person who seeks his help; (4) to saṅganiti (one of the nine treasures of Kubera the God of wealth) because he, like that treasure has inexhaustible wealth to give; and (5) to a water-tank because he, like that water-tank helpful to all without making any distinctions. This description of the hero found in the last stanza of Tirukkōvaiyār shows that God has blessed the soul with all the above qualities which God was pleased with the faithfulness of the soul and that God himself possesses*, as is evidenced from the fact that these same attributes have been used in reference to God by the saint devotees.⁶⁷

The tactful lady-confidante says to her lady that the hero would never go astray. Thus she puts an end to the sulky mood of the heroine and makes her delight in the company of her dear lord.

Mystic Meaning:

This division deals with the perfection of divine knowledge and the resultant bliss of the soul. The soul wonders at seeing nothing but

66 Ibid, stanza 400

67. 1. 'Karunai mamekame' -- Tiruppukal. 1048

2. Karpakam ayanane Tiruna. Tev. 6-33-2

3. Umpartaru tenunan -- Tiruppukal. 2

4. Nūtiye nūtiyame -- Ibid 927

5. Eri nūraintanaiya celvan kantay -- Tiruna Tev 6-23-5 *

* end of the spiritual pilgrimage for the soul to become like unto God, for example.

"Tanyannam evvannam avvannam malvītai tannaikkanta evvannam evvannam avvannam akiya icarukke" Poyvannallaniti-Stanza 1

the mercy of Sivam in what-ever work it does. So it realises the omnipresence of Sivam. The soul once again seeks the help of Grace. Grace informs Sivam of the perfection of the soul and requests Sivam to welcome the soul which has returned with true love. Grace observes the union of the soul with Sivam and is overwhelmed with joy.

“He becomes the paragon of perfection, the object of worship, the preserver of the Universe”.⁶⁸

Thus Tirukkōvaoyār, which is unique among the Saiva Tirumūrais in dealing with the theme of love, treats in detail the divine desire for the grace of God seen through the veil of human desire.

68 *The theory and Art of Mysticism*, p.227

CHAPTER - VI

THE TREATMENT OF LOVE IN TIRUVICAIPPĀ

The ninth Tirumurai consists of 'Tiruvicaippā and Tiruppallāṇṭu'. This Tirumurai has been composed by nine saints namely St. Tirumālikaittēvar, Cēṇṇār, Karuvūrttēvar, Nampikāṭava nampi, Kaṇṇarāṭṭitar, Vēṇāṭṭaṭikaḷ, Tīruvaliyāmutaṇār, Puṇṇōttama nampi and Cēṭirāyar. Six of them have dealt with the theme of love in their compositions. 'Tiruvicaippā' means songs which can be set to music. Like Tevaram which comprises the first seven Tirumurais, the songs in Tiruvicaippā also have been assigned 'paṇ' (harmonious musical modes). Of the twentyeight patikams in Tiruvicaippā ten full patikams are of 'Akapporuḷ' type, the theme being in love as manifested in a lady in love with the Supreme Being.

In this chapter a brief outline of the lives of the six poets and a description of the theme, the madhura bhava aspects in their work are being presented.

Tirumālikaittēvar:

He is the first among the authors of Tiruvicaippā.¹ He lived in Tiruvāṇṭuṭurai. He was the contemporary of Karuvūrttēvar and Cēṇṇār. He performed many miraculous deeds. Only four patikams are available which are believed to have been composed by him. Of these four 'patikams' one is entirely based on the theme of love.

Tirumālikaittēvar in his hymns relating to 'Koyil' (Chidambaram) decade narrates his intense love for God in the form of love-lyrics. He imagines himself as the heroine and Lord Siva as the 'Lover' and he expresses his inner feelings through the words of the mother of the heroine.

The mother says "Oh Lord! My daughter who is dear to me now hails you as 'the hunter and a virtuous being'

1. St. Pattinattar has also been mentioned as one of the authors of Tiruvicaippā.

'Kuravā ennum; kuṇakkuṇṇē! ennum; 2

because once you saved the life of 'Arjuna' from a wicked swine. And she praises you and says 'Oh Lord!, you enjoy and contemplate my soul and you are also the protector of my soul. Oh Omnipotent Being! Oh the sweet honey! Oh God of Gods, Oh rare balm, Oh virtuous path, Oh Vedas, and Oh my Lord! please do come here and make me your own!'"3

"*Oh Lord! The cool breeze, the bird anril, the night, the waves of the sea, the melody of the flute, and the sound of the bells on the neck of the bulls tend to increase the pangs of separation. Oh Lord, why do you make me suffer like this?"

"celum-tenṇal anril , ittiṅkal kaṅkul tirai
virai tiṅkulal cēviṇ maṇi
eluntu iṇṇu eṇṇēḷ pakaiyāta vāṭum eṇai nī
nalivatu eṇṇe eṇṇum".

The mother adds that her daughter smears her body with the sacred ashes and losing herself in love wanders through the streets, and praises the glories of Lord Siva. She says that her feelings are entwined with her knowledge of Lord Siva. Hence she says that she knows nothing but her Lord, and she exclaims that it is her good luck to smear the sacred ashes which will relieve her from physical and mental pains.⁴

In this patukam on 'Koyil' we see the virtuous heroine. She delights in the mystical deeds of Lord Siva and praises His grace and His valour. She says that she has lost herself in her love towards such a noble hero and she begs Him to bestow His grace on her.

2 Tiruvi* 3-1

3. Ibid, 3-1, 3/4

*These are all objects of sense which cause the grief to the soul, separated from the Lord, and are thus unbearable so long as that separation lasts

4. Ibid, 3-5

5. Ibid, 3-10, 11

Cētanār:

Cētanār is a great poet who lived in Tiruvīlīmīlalai. Three patikams in Tiruvicaippā and one of Tiruppallantu are attributed to him. Of these two patikams are in the form of love lyrics.

Tiruvavatuturai-patikam:

In this composition Cētanār imagines himself to be the heroine and Lord Siva as the lover and he depicts his intense love for the Lord in the words of the mother of the heroine.

"Oh Lord Siva! my daughter who has large beautiful eyes* calls you as the sweet nectar. Is it proper on your part to be merciless towards her? Owing to the boundless love which she has for you, she does not even think of her status and longs to embrace your mighty shoulders".

"Nīti aṇikilāḥ poṇṇuntūḥ puṇara nīṇaikkume" 6

She says that Lord Siva who wears the crescent moon in His locks of hair is the only one who possesses all the desirable virtues. And He is the one who makes her delight in a flood of rapture.

Nīṇaikkum, nīrantarāṇē eṇṇum! nīlākkōlac ceṇṇaṭai ...
koṇṇaimēl nāyam pēcum;
Māṇak kiṇṇa vēḷḷam
tāṇak kiṇṇa āvaṭu tāṇṭurait tāṇuntu cēkaraṇēṇṇumē 7

The mother feels pity for her daughter and says "Oh Lord! you are the fountain of mercy to everybody. But you do not seem to have any pity for my daughter. What is the reason for this? Oh lord! My daughter knows nothing but smearing the sacred ashes and uttering pañcākṣarā. Oh Lord! what can I do with her?"

"aṇiyum vēṇṇiṇu aṇṇēḷuttalāl valaṇṇṇilāl itaṅku eṇṇeykēṇ ventāṇē" 8

* "The beauty of the eyes shows the perfection of discerning wisdom which determines aright the proper object of love".

6. Ibid, 6-2

7. Ibid, 6-3

8. Ibid, 6-5

"Oh Lord! once you have burnt the three beautiful fortresses of Tarakāchan, kamalatchan, and Vidyūpmāli. To destroy them, you used the four Vedas as the horses to be yoked to His chariot, Brahma as the charioteer, Adisesa, the king of serpents as the string of the bow, Lord Viṣṇu as the arrow and the mount Meru as the bow. The whole world knows this valiant act of yours. But who knows what You did with my daughter?"

"Vēṭaṇ vaḷaitattu mēru vī; aravu nān, vēṅkaṇai ceṅkaṇmāl
Pōṇṭa matilaṇi muppuram poṭiyaṭa vēṭaṇ puravittēr
cantai mutalayaṇ cārati kaṭiyaruḷ eṇṇuṇ ittaiyalai
antaṇ Tiruvāṇṭaiyāṇ ceykai yāraṇi kirpārē" 9

"Oh Lord! My daughter seeks you with her heart full of love. Is it good on your part to keep silent without any thought of bestowing your grace on her. But she is fully confident of attaining your grace which is the sole goal of her life. While she is so steadfast and firm in her love towards you, why do you delay bestowing mercy on her? Her health declines resulting in the loosening of her dress and ornaments. You have captivated her heart. Oh Lord! you are like honey, the sweet nectar, and you always dwell in my heart and the lord of Sivalōkā. You are the one who fulfils the desires of your devotees. Yet why do you not have the mind to wipe off the sorrows of my daughter? But still my daughter says that you have led her in the spiritual path which is unattainable even by the gods Viṣṇu and Brahma. Her surging love for you knows no bound. Moreover, she has discarded all the worldly activities and led herself on the path that leads towards you. My daughter says that you will bestow on her happiness sweet as milk, honey and the nectar and will dwell in her heart. You will make her soul delight in happiness. Oh Lord! we are sure that she will never grow weary of her efforts to attain you. Hence my Lord, please do come as a good balm and bestow your mercy on my daughter."¹⁰

9 Ibid, 6-6

10 Ibid 6-9-10,11

Tiruvittaikkaḷi Patikam:

Cētaṇār, in the patikam of Tiruvittaikkaḷi, expresses the inner cravings of his soul in the form of love verses. Here the author styles himself as the heroine and Lord Muruga as the hero and he depicts his profound love and its effects through the words of the mother of the heroine. Only in this ninth Tirumurai do we find Lord Muruga praised as the hero of the love-songs.

The mother conveys to the Lord that her daughter has expressed thus:

‘My daughter who is tender in nature says “Owing to my intense love for Lord Muruga, my mind has been deluged with love towards Him and He has robbed me of my conch-shell bangles. He is the God of Gods, the consort of ‘Valḷi’. He is my lord whose form is roseate and who holds a javelin in His mighty hand”.

‘Mālulām maṇam tantu eṇkaiyir caṇkam vavvināṇ
mēlulām tēvar kuḷamulūtālun kumaravēḷ valḷitaṇ manāḷaṇ
Vēlulām iṇṇakkai vēttaṇṇ cētaṇ eṇṇum”¹¹

This hero whom my daughter loves rides on an elephant, the whisks fanning Him all round, and He captivates the heart of my daughter by His bewitching beauty. And this has resulted in the change of complexion in the young and tender form of my daughter. He is the consort not only of ‘Valḷi’ but also of ‘Dēvasēṇā’. He is the handsome Hero. Although He protects all like a valiant knight, He has stolen my daughter’s mēkalai (the girdle). Is it proper on His part to do so? Although He destroyed the evil doer, an acurā called Sūrapadman, and saved the celestial beings from him and although His advent was for protecting the six virtuous duties mentioned in the Vedas, He has caused affliction to my daughter.¹²

The mother says to Lord Muruga, “you have the kindness to make the Brahmuns, the celestials and the people of the world flourish, and even me live in bliss, but why then do you make my young daughter of excellent behaviour suffer by your negligence towards her?”¹³

¹¹ Ibid 7-1

¹² Tiruvi 7.1-3, 4

¹³ Ibid, 7-5

Then the mother says that her sweet daughter in her ecstatic confusion wonders at the enchanting form of Lord Muruga and that she questions herself whether "it is a roseate form of light mixed with kindness, or the Sun, or the lightning or the young coral or the dazzling light of the pure gold or collection of gems".¹⁴

Then the mother soliloquizes that her daughter prefers to mount the matal-chariot because of her unquenchable love and of her firm determination in attaining union with Lord Muruga who has a thousand names and whose glory is wide spread in all places. But Muruga who is like ambrosia does not offer even the outer petal of the flowers in His garland to the pining heroine who thinks of riding the matal-chariot, in order to win His favour.

"Tokaimiku nāmattavan tīruvatikken tuṭiyiṭai maṭal toṭaṅkinaṭe
Toṭaṅkinal maṭal eṇṇu aṇimuṭi tonkal puṇa italākilum arulān"¹⁵

Lord Muruga is the hero to all beings of this world. Hence He would not neglect to shower His grace on the maids who love Him, and therefore on my daughter also.

"Verunta māṇviliyārkkku arul ceyā viṭumē viṭalaiye
evārkkum"¹⁶

In this patikam the author Cēntaṇār refers to 'maṭal chariot'. He depicts the heroine as mounting the maṭal chariot. Usually this traditional practice was followed only by the love-stricken-heroes in order to win the hands of their beloved. Tolkāppiyar says that on any account, or however great their love may be, women never resort to this practice.

"ettuṇai maruṅkiṇum makaṭivu maṭaṇṇer
poṇṇai neṇmai yīṇmai yān"¹⁷

Tiruvalluvar also celebrates this virtue of a love-lorn lady thus,

14 Ibid, 7-7

15. Ibid 7-8,9

16 Ibid, 7-10

17.Tol.Porul. Akai Sutra: 35

"kaṭalaṁkāmā mulantū maṭaleṣṭāp
peṇṇiṣ peruntakka tīl"¹⁸

There is however an exception in the case of love-stricken ladies when their love is towards the Divine Being. The author Cēṭaṇār's composition in Tiruvicaippā and Cīṟiya Tirumaṭal and Periya Tirumaṭal of Tirumaṅkai Ālvār stand as good examples. "I will not refrain from riding the matal in the big streets of the city, babbling His thousand names, although the public may derisively talk about it".¹⁹

Karuvūrt-tēvar:

Born in Karuvūr, he belongs to the period of Rāja Rāja, the Chola king. He went round all sacred places and performed several miracles. The patikams composed by him constitute the major part of Tiruvicaippā and out of the ten patikams two have reference to 'Akam'.

In his composition relating to Tirukkilkkoṭṭūr Maṇiyampalam the author Karuvūrttēvar selected the form of love poetry as the best method to express his deep devotion towards Lord Siva. This patikam is formed as the speech of the heroine. Here the author is the heroine and Lord Siva is the lover. The heroine who is absorbed in the extreme beauty of the Lord narrates her ardent love for Him and her desire to unite or to become one with Him.

She says that the Lord has taken full possession of her mind. When He dances in the 'Golden Hall' the water-drops from the Ganges which He wears on His matted locks spread over His face like pearls and they fall down drop by drop.²⁰ He has captivated her heart

18. Tirukkural 1137

19. Cīṟiya Tirumaṭal: 77

"cīṟāṇa... .

Ennaṟaṁ cuṟp

Peraywamun pūarri - Peruntaruvu

Uraṟ ikaṭilum uratu

vaṟaṟ pum pinnai maṭal oṭiyē. nan

20. Tiruv. 10-1

by showing the crescent moon, the matted locks of hair, the trident, the blue mark on His throat, the ear-jewels, His rosy lips and His frontal eye. The heroine asks the humming bees to take her mind with them when they go for sucking the honey from the flowers on the locks of Siva.²¹ She likes to smear over her body the sacred ash which is smeared by Lord Siva. She longs to hear only the sacred works on Agamā. Her mouth utters His sacred names. Her eyes look at the tabernacle where He takes His abode. She wonders with a sigh whether she will have the good fortune of ever uniting with Him. The thoughts of the Lord fill her mind.²² From these activities of the heroine, it is clear that she has subdued the five senses and has directed them completely towards the Lord.

The heroine calls her companion and says to her with a heart-filled with disgust that she has fallen in love with Lord Siva who is beyond the reach even of the Gods Viṣṇu and Brahma. But still she longs to unite with Him. Though the heroine's mind gets confused in her vigorous attempts to see the Lord, her love towards Him will never diminish. She tells her friend that the night time is spent in her (friend's) company, but when the day comes He does not pacify her with words 'do not be afraid'.

“Eṇceykōm toli toḷinī tuṇaryāy iravupōm pakal varumākil
aṇṇōl veṇṇān.....”²³

Moreover the roar of the waves of the sea makes her nervous. Her sorrow increases as the pleasant evening comes. At that time she thinks of her Lord and faints. So she asks her maid-companion what she can do for this. The lady-love points out that her Lord's form is well kept in her heart because He has placed therein the sweet sounding ankle-ring, catankai (an ornament for the feet), the small durm, His lotus Feet, His sacred ash, the Ganges, the kōṅku flower, the konrai, the crescent moon, the ear-ring and the antelope.²⁴ These words of the heroine show that she meditates on Him for ever and ever.

21 Ibid, 10-2

22. Ibid 10-4

23 Ibid 10-6

Then the heroine stands alone and soliloquizes thus: "Oh my mind! there is nothing to think for you except my Lord. He is our guard. He is omnipresent. The form of the Lord with flowery Feet will never disappear from my eyes. He has entered into my heart, and He has taken full possession of my body, soul and all other things. My mind surrenders completely to Him when I think of His roseate form and His matted locks which resemble the evening sky and His beautiful body which is smeared with the sacred ash".

"Yātuṇi nīṇaivaṭu evaraiyam uṭaiyatu evarkaḷum yāvaiyum
tarāyṭ,
Pātukai maḷalaic cilampotu pukunṭeṇ paṇimalark kaṇṇuḷ nīṇu
akalāṇ,
maṇiyampalattuḷ nīṇrāṭum maintaṇ eṇ maṇam pukuntāṇe".
"aṇṭipōluruvum ... aḷakiya caṭaiyum veṇṇiruṇ.
cintaiyāl nīṇaiyir cintaiyuṇ kāṇeṇ".²⁴

Finally the lady-love says that there is nothing else which she could do and that her Lord is aware of her plight completely.

Maṇi ampalattuḷ nīṇrāṭum maintaṇ aṇiyumeṇ maṇame.²⁵

This patikam brings out the ardent love of the author who is absorbed in the beautiful and sacred form of Lord Siva and his desire to unite with Him.

Tiraiḷḷkkiya Cuntaram Patikam:

In this patikam the author Karuvūrtēvar narrates the first two verses in the words of the heroine and the rest in the words of the lady-confidante.

The heroine expresses her boundless love for Lord Siva and feels for His negligence in bestowing His mercy on her. The heroine brings to the notice of the Lord that with bright blooming face she has surrendered her-self to Him forgetting the feminine virtue of modesty.

24. *Ibid* 10-8

25. *Ibid*, 10-9, 10

26. *Ibid*, 10-10

not even minding the gossip of the public. In spite of this He is indifferent to her like a lotus which does not allow water to stick to it.

Nīrōṅki vaḷarkamalam nīrporuntāṭ taṇmaiyaṇṇe
Yāroṅki mukamalamtāṅku aruviraṇṇen tūram-maṇantiṇṇu
ōroṅkum paḷipārātu unṇāle viḷuntolintēṇ...²⁷

The heroine says "Oh Lord! once when you came in a procession through this street I saw you and fell in love with you. From that day onwards I have been thinking of you alone whole-heartedly. Oh Lord! will you not bestow mercy on me even if my eyes pour down a ceaseless stream?"²⁸

The lady confidante who is the dear friend of the heroine feels sorry to see the depressed state of her mistress. It is her duty to console her mistress. Hence she goes to the place of the Hero and describes to Him the pitiable plight of the heroine. She says to Him, Oh Lord! My mistress saw you when you came in a procession through our street. The love she has for you is conspicuous as a crystal-glass shines in the rays of the sun. But now without seeing you she feels sad and languishes, and exclaims thus: Oh Lord! you are like the sweet odorous and ripened fruit and like a precious balm and the hue of your form is like red-crystal.²⁹ The heroine who has dark lustrous hair has surrendered her mind to you. Even then you have not bestowed your mercy on her. Therefore she is getting emaciated and as a result of this her bangles get loosened. Oh, Lord! Is this your virtue? You are not considerate.³⁰ Though you have not bestowed grace on her, the ardent love she has for you have not abated any bit. She weeps thinking of her inability to attain your favour. Though you are omnipresent you have not even come by the side of the heroine.³¹ Hence she thinks that her whole frame is full of blemish and she feels sad about it. She utters all the time nothing but your sacred names. She always thinks of you, and weeps.³² Although

27 Ibid. 12-1

28 Ibid 12-2

29 Ibid. 12-2,3

30. Ibid, 12-4

she begs and longs to see you, you have not been pleased to show her your bright, beautiful form. Because she is always thinking of you, she is sleepless. Oh Lord, atleast tell me how to console her.³³ Oh Lord! you have without any compassion left her uncared for. The light of the crescent moon on your matted locks and the melodious tune of the harp in your hand tend to increase her pangs of separation.³⁴ Oh Lord! you are in the hearts of those who worship you with unabated love. But the heroine wants to serve you for herself and she fails in her attempts.³⁵ Here we get the implication that the Lord is the Hero of all the souls.³⁶ He is neutral to all. This idea of the relationship between God and the soul is found stressed in the codes of all religions.*

Finally the lady-confidante informs the hero about the change that has taken place in the heroine due to separation from him. The heroine forgets herself because she has surrendered her mind completely to him. She does not have interest to dress herself well. Her elegant gait has become enfeebled. She has not plaited her lustrous hair. Depicting the pitiable plight of the heroine, the lady-confidante requests the hero to bestow mercy on the lady-love.³⁷

Like the lady-confidante, the mother of the heroine understands the remarkable change that has come over her daughter and feels sorry for her. Hence she blames the hero that he has captivated the heart of her daughter by showing his braided locks, his beautiful eyes, and his fine ears.³⁸

31. *Ibid*, 12-5

*Behold thy Maker is thy Husband Isaiah. lvi.5

32. *Ibid*, 12-6

33. *Ibid*, 12-7

34. *Ibid*, 12-8

35. *Ibid*, 12-9

36. *Ibid*, 7-10 'Votaiyai evarikkum'. *Teruna*. *Tev*. 5-3-3

37. *Tiruv*. 12-10.

38. *Ibid*, 16-6

The heroine who has not attained union with the Lord feels sleepless. When everybody sleeps in the night, she alone feels desperately lonely ceaselessly thinking of the Lord. When her thought on him is at its zenith, she sees him in her imagination, and praises him. The author Karuvurūṭṭevar brings out this state of the heroine in many verses of this patikam.³⁹

Tiruvāliyamutanār :

He was born in Tiruvalinatu near Cīkaḷi and lived in Mayilai. Four of his patikams are available. He has also composed several songs which are couched in the garb of love-lyrics. The author Tiruvāliyamutanar imagines himself as the heroine and Lord Siva as the Lover. This is evident from his own words,

“criyatāṭumem Īcaraik kātaliṭ tūṇiyavaḷ molīyāka”⁴⁰

The mind of the heroine is subjected to the enchanting form of Lord Siva, with the result, she says that whenever she thinks of the beautiful form of Lord Siva which resembles a coral mount covered with snow and His garland of ‘kuvaḷai’ flowers, korṇai and the golden coloured matted locks, her heart melts like wax on fire.⁴¹ The heroine who is in a depressed state says that the evening tune and the roaring of the waves of the sea torture her heart. Hence she has come to a stage of losing all her maidenly modesty. She says that her suffering increases when Manmata the God of Love shoots on her his arrows of flowers.⁴² She says to Lord Siva who dances at ‘cīrāmpalam’ that He has once saved Mārkaṇṭhēya from Yamā the God of death by kicking him. She asks the Lord to bestow His grace on her by placing His flowery Feet on her.⁴³ Again she asks Him who is dear to all souls whether it is proper on His part to leave her alone without His benevolence and occasion the change in her complexion.⁴⁴ Finally she

39. Ibid, 17-3, 5 to 7

“Tunkṛul natunai yamatten, mananṭai anuki nunukiṇṭal kalanton”

40. Ibid, 23-10

41. Ibid, 23-1

42. Ibid, 23-2d

43. Ibid, 23-3

44. Ibid, 23-4

requests Him to have mercy on her just as He has on other souls.

The heroine speaks to herself that she is in anguish to see her Lord through her true devotion.⁴⁵ Though the crescent moon on the matted locks of Siva fears the snake and gets thin and pale yet it afflicts the heroine by its bright rays. Nevertheless, since her mind is completely absorbed in longing to see His lotus Feet there is no room for other feelings to get into her mind.⁴⁶

Lord Siva wears the serpent as ornament, and the skin of the tiger as His mantle; what He partakes as food is only the alms; the place where He lives is a dreadful mountain; He rides on a bull. Even after knowing all such things, her mind has completely succumbed to Him who dances at 'Cīrāmpalam' and she is unable to think of anything but Lord Siva.⁴⁷

She says, "Oh Lord whom the Vedas praise! The agony of separation from you makes me lose my wisdom, modesty and chastity and all my desires. Because of my great passion for you, I have forsaken my parents and relatives and I have come to you. Oh Lord! kindly accept me as your beloved".⁴⁸ This particular narration of the heroine emphasises the mystic fact that the love between the soul and God in the symbolic form of human love is the best way for spiritual communion. The same idea is referred to in St. Tirunāvukkaracar's Tēvāram.⁴⁹

Here the heroine who is stricken with high passion calls her friends and asks them when she could see her Lord who is milk and sweet nectar to her.⁵⁰ The sweet thought of her Lord, who is her sole resort, who is her very breath, and who is beauty personified has filled her mind.⁵¹ She asks eagerly whether she could attain the bliss of

45. *Ibid.*, 23-5

46. *Ibid.*, 23-6

47. *Ibid.*, 23-7

48. *Ibid.*, 23-8

49. *Tiruv. Tev* 6-25-7 'Munnam avanutaiyo namamkettai'

50. *Tiruv.* 25-1

51. *Ibid.*, 25-5

union with God and whether her body could get smeared over with sacred ashes which is smeared on the lotus Feet of the Lord by embracing them.⁵²

The author Tiruvāliyamutanār expresses his ardent love for Lord Siva and his desire of attaining union with Him. In the following lines the author says that he has composed the above patikams in the words of a lady-love.

“Īcāṇaik katalit tiraiyavaḷ miliyāka”⁵³

“Īraivanai ēttukunra ilaiyāl molu iṇṭamīl”⁵⁴

Puruṭōttama nāmpi:

He has composed two patikams which clearly depict his religious fervour. Both the Kōyl patikams have been rendered in the form of love songs. Here the author as the love-lorn lady longs to get the mercy of Lord Siva. But she could not attain His grace soon. Hence she pines and depicts her sorrowful plight as follows:

“The sweet-smelling flowers, campaka-flower garland, and the pleasant evening aggravate my pangs of separation and cause the decline of my health. Lord Siva whom I love never comes to me. There is no one who comes to console me with kind words.”⁵⁵ Only the intense love which I have for Him makes me survive. Even my mind leaves me alone and surrenders itself to my Lord. Oh what a wonder it is! The loneliness fatigues me and I have lost all my courage. No one can understand the depressed state of my mind except my Lord. When I heard that the Devas administered poison to Him, I was very much worried and I felt pity for Him. “Oh Lord! Please quit the assembly of the Celestial beings who gave you poison and do come through our street and make me delight with your grace.”⁵⁶ Oh Lord! your ear rings, your flower like triple eyes, and

52. *Ibid*, 25-8

53. *Ibid*, 23-10

54. *Ibid*, 25-10

55. *Ibid*, 26-1

56. *Ibid*, 26-3

your rosy lips attracted my mind. How can I console my soul which is immersed in sorrow?⁵⁷ My heart melts when I hear your great adventures. The ardent love which I have for your roseate Feet makes me lose all my maidenly modesty in the presence of other maids. I have to lose the good characteristics of a maiden only because of my desire to attain you lotus Feet!⁵⁸

"Oh Lord who is the protector of my soul! I fear that if you go and dance in the darkness you may tread upon skulls and your soft Feet may get injured. I cannot bear to see you suffer."⁵⁹ Oh Lord once you saved the youth Markanteya from the God of death by kicking him. You are the one who banishes the sorrows of the Devas and other beings. Can you not see my sorrowful plight and my loneliness? Oh Lord! Please do have mercy on me. I was attracted by your dress of tiger's skin and your golden Feet, with the result I have lost my conch-shell bangles.⁶⁰

Oh Lord, who rules us! I can survive only if you allow me to be near you so that I may look at your lotus-like face and the light of the moon on your locks may fall on me, enabling me to do service unto you in the presence of other maids. Otherwise it is in vain to live in this world.⁶¹ The Gods Indra, Brahma and Viṣṇu praise you realising that only if they attain your grace they could live in their worlds peacefully; while that is the case with them, I, who am subject to evil fate, am anxious to attain the Lord's holy Feet.⁶²

The heroine asks, "Will the Lord Siva who has saved the Devas cause affliction to me by making me lose my bangles though I have committed no fault? He never thinks of me as His own."⁶³ I had the vision of my Lord who wears the dancing snake, the crescent moon, and the cassia flower on His plaited locks. Though my desire for

57. *Ibid.*, 26-4

58. *Ibid.*, 26-5

59. *Ibid.*, 26-6

60. *Ibid.*, 26-8

61. *Ibid.*, 26-9

62. *Ibid.*, 26-10

63. *Ibid.*, 27-1

attaining His holy Feet makes me languish and causes decline in my health resulting in the loosening of my bangles, yet the Lord who is worshipped by the Devas does not allow me to stand near Him when He is dancing.⁶⁴ Will He, who destroyed the triple forts with the aid of only one arrow, make me lose my bangles? He, who has come begging for alms is knitting His eyebrows in anger as if He has come to wage war with me. Maṇmatā the God of love increases my distress by sending forth his arrows. How could I bear this pain? Even after seeing my distressed state of mind He is not pleased to bestow His grace, on me. Moreover He behaves as if He does not know me at all. He came to my house in the midday for alms, and He looks here and there but He does not bestow His gracious look on me".⁶⁵

Cētirāyar:

He ruled over the Cēti land. The only one patikam which was composed by him is in the form of madhura bhava.

In his patikam on 'kōyil' cētirāyar imagines himself as a love-lorn lady and Lord Śiva as 'Lover', and he depicts his inner cravings in the words of the mother of the heroine, as follows:

"Oh Lord! my daughter who had been attached to you for a long time is enamoured of you because you swallowed the deadly poison with pleasure. On account of her intense love for you, she has lost her modesty. I do not know what to do with her. If she gets an opportunity to see you, she will not suffer depression of mind. She is sobbing, uttering your name Śiva. Therefore kindly bestow your grace on her. Thinking of you alone she is panting with sorrow and beseeches you to bestow your grace on her. My daughter who is love-stricken feels depressed and begs you to present the cassia garland which you are wearing. She further addresses the beautiful parrot and says that she could survive only if the parrot repeats to her His name. You once cut off the head of Brahma; now you are causing trouble to

⁶⁴ *Ibid.*, 27-2

⁶⁵ *Ibid.*, 27-3, 4, 5, 9

my daughter. She is certain to die of grief if you continue your indifference towards her. Oh Lord of virtue! As a hunter you killed the pig for saving Arjuna. Oh Lord of kindness! please do not worry my daughter like this. She has become helpless on account of your indifference".⁶⁶

From a study of the above patikams it is evident that even in the devotional hymns the theme of bridal mysticism is brought in by the devotee-authors. Tiruvicaippā, the ninth Tirumurai belongs to the division of 'Peruntupai' or the unbalanced love. In this Tirumapai Lord Siva and Lord Muruga are depicted as the Heroes. One peculiar feature noticeable in some of the love patikams of Tiruvicaippā is that the author himself says that he has composed the stanzas as the out pourings of the lady love or of the mother. Thus the Tirumurai serves as one of the best specimens of love-lyrics of the devotional variety. "Love is the very essence of spiritual life; without it religious practices are nothing but sheer physical and mental exercise".⁶⁷

⁶⁶ *Ibid*, 28-1 to 9

⁶⁷ *Ed. by Christopher Isherwood. Vedanta for Modern man, p.237*

CHAPTER - VII

PRABANDHAS IN THE ELEVENTH TIRUMURAI

The eleventh Tirumurai is a collection of fortyone works by twelve different devotees. In this Tirumurai we find a number of prabandhas or species of poems having the nāyaka-nāyaki bhava or love as their central theme. They are in the forms of antāti, mummaṇikkovai, nānmaṇimālai, kalampakam and ulā. The treatment of the sentiment of love used in these poetic compositions are collected and analysed herein.

Antāti:

Antati is a species of prosody in which the last letter, syllable word or a number of words of the last line of each stanza is the opening word of the succeeding stanza. We get an example in Sangam literature, in the composition of kāppiyāṇṇuk kāppiyaṇār. But St. Kāraikkāl Ammaiṇār's 'Arputatī tiruvantāti' stands as a good example of the prabandha called antāti. From that time onwards the minor literary work antāti became a prominent one in religious literature. This work antati is not only rendered as a separate prabandha but also used as the poetical form of antati-t-total for other prabandhas like kalampakam, mummaṇikkovai, and other works. On the whole twentyfour works in the eleventh tirumurai are in the form of antati -t-total. Of the twentyfour, eight bear the name antati, six out of which deal with a subjective theme. The six antāti prabandhas are as follows:

1. Poṇvaṇṇattantāti by Cēramān Perumal Nāyaṇār.
2. Tiruvēkampamuṇaiyār tiruvantāti by paṭṇattu p-piḷḷaiyār
3. Kayilaiṇṇatī kālattipātī antāti by Nakkirāṭeva nayaṇār.
4. Sivaperumāṇ tiruvantati by kapilāṭeva nayanār
5. Sivaperumāṇ tiruvantāti by Paraṇāṭeva nāyaṇār.
6. Āḷutaiya piḷḷaiyār tiruvantāti by Nampiyantārnampi.

As an example, a detailed description of the contents of Tiruvekampamutaiyar tiruvantâti has been presented here, and the remaining prabandhas discussed briefly.

1. Tiruvekampamutaiyâr Tiruvantâti:

The hero by chance sees, a lady standing by the side of a mountain. Her beauty, like that of a peacock, her lovely tresses, her slender waist and her tender nature make him fall in love with her.² The hero who is attracted by the beauty of the large eyes of the heroine asks her with wonder, "Oh thou who are like a tender creeper! what are those two things like the sharpened arrows that stand still in thy face? They are not the cel fish or spear, or a javelin or the kuvalai flower. Then what are they?"

The hero after his first union tries to meet the heroine again. So he goes to the field where the lady and her companion are found together. He asks them whether they saw an elephant which was chased by him. But the lady-confidante who is shrewd enough to see through the game, tells the hero, "Sir! you look jaded. You are holding a wreath of leaves but you are asking about a hunted elephant. When I think of your contradictory actions, I can say that your mind and words are at variance with each other. So kindly go away from this place".⁴ The other companions of the heroine, on enquiry by the hero about a hunted deer reply "well, Sir! Have you come here to captivate the eyes of our mistress? If so kindly give them back to our heroine".⁵ The maid-companions mean the circle of well wishers. Though the companions pretend to be unconcerned and ask the hero not to have any contact with the heroine, they praise his skill of aiming the arrows. They say to the heroine that nothing could be placed as a price for his skill in archery.⁶

2 Tiruvekampamutaiyar Tiruvantâti Stanza.10

3 Ibid. stanza 93

4 Ibid stanza 13

5 Ibid. stanza 14

6 Ibid Stanza 15

The inconsistent acts of the hero make the confidante feel that his words have some inner meaning. She thinks of the sequence of and the reasons for his questions which started from his enquiry of a hunted deer and ended in his admiration of the heroine's slender waist. The lady-confidante who wants to see the facial reactions of the heroine says to her, "There is a man who looks like Lord" Muruga, standing by the side of a mountain and asking about an elephant. He does not leave the place even after the Sun sets. Oh my lady! I do not know who he is".⁷

Then the hero gathers courage and approaches the place where the heroine and her friend stay together. He says to them that if he gets married to the heroine, he is prepared to do for them all sorts of errands like drawing honey, plucking flowers, scaring the parrots which hover in the millet field, and chasing elephants.⁸

At times the lady-confidante tries to verify the real state of the heroine by asking her certain indelicate questions which make the heroine blush. Sometimes, the mother of the lady asks the lady-confidante not to find fault with the heroine even if she sees any change in the appearance of the heroine when she returns from bathing. The mother asks the confidante to bring the lady back with her safely.

After the millet ripens, the heroine has no work in the fields. She therefore feels sad that she would no more get a chance of meeting her lover. The heroine says with disgust, "Oh parrots! oh millet field! my heart sinks in sorrow to leave my lover. If he comes here in search of me, kindly do not forget to convey to him the news that I worshipped him before I left this place".⁹

The hero is disappointed to see the bare field. In his confused state of mind he asks the flower-gardens, the hill-stream where the heroine used to bathe, and the mountain caves to tell him the residence of the heroine.¹⁰

7. *Ibid*, Stanza 11

8. *Ibid*, Stanza 21

9. *Ibid*, Stanza 24

10. *Ibid*, Stanza 26

The ripening of the millets and the flowering season of the *veikai* tree (the kinotree) often occur together. Hence the *veikai* tree is also named as 'kapi', a fore teller. When the millet ripens there will be no need to guard the fields and the heroine will have to stay at home. Here the hero with disgust says to the *veikai* tree which is the cause of the separation of the lovers, "Oh, *veikai* tree! though you possess the name of gold, the mendicants will call you 'kapiyar' (poor one)".¹¹ Then the hero addresses the field and says, 'Oh dear milletfield! you made me delight with the lady-love who has large black eyes. But now she has left this place to make me feel her absence'.¹²

Then the hero requests the lady-confidante to arrange a trysting place during night time. The confidante on seeing his persistence tells him that the heroine and herself fear their parents and they are bound by the strict rules laid down by the parents. Hence she says that they dare not yield to his request.

Nevertheless the love-stricken hero visits their place during night. The lady-confidante, before she goes out with the heroine tries to know whether her mother is asleep or not. So she talks aloud with the heroine that in the darkness of the night an elephant beats down their playing swing and *veikai* tree with force, and that she hears the noise which comes out from there but does not know what to do.¹³

When the hero with a depressed heart requests the lady confidante to effect union between him and the lady-love, she asks him not to cross the dreadful desert tract where the roaring lion fights with the rutish elephant and makes the pearls fall from the tusk of the elephant.¹⁴ Hence she asks him not to come along such a dangerous path just for the sake of the young lady. The lady-confidante also tells him not to come across the back-waters and make the water surge out as flood.

11 *Ibid*, Stanza 23 The word *Veikai* has two meanings namely gold and a type of tree This tree is addressed as *Kaniyar* which in its turn means poor one Hence the pun

12 *Ibid*, Stanza 25

13 *Ibid*, Stanza 20

14 *Ibid*, Stanza 17

The venkai tree is in full bloom. The lady-confidante thinks that the blossoming forth of the venkai tree has separated the lovers who were united in love. The parents of the heroine may fix up a date for celebrating the marriage of their daughter. It was a custom among the people of the hilly-tract to celebrate the marriage during the flowering season of the venkai tree.

Some times the lady-confidante would allow the heroine to elope with her lover. She herself would make the arrangements for the elopement of the loves. The lady-confidante gets the hero's consent to take the lady-love with him by telling him that even the hot arid path would become pleasant and cool for the heroine in his company.¹⁵ In the words of the lady-confidante we see the message that in the shade of the Lord's Feet, all our evil deeds will be of no avail.

When the lovers cross the desert tract, the heroine gets scared, when she sees some people coming at a distance. The hero consoles her and says 'if they are the hunters, I will fight with them and give them away as food to the kites. Hence my lady, do not be afraid of seeing them. But if they are your relatives I will hide myself some where'¹⁶ Then the hero comforts his beloved with words of love. He shows her the city near by and describes to her the various parts of the city and explains their importance as follows:

First he shows her the city which has Lord Siva's temple which is surrounded by a number of compound walls and on the tower of which a trident banner flies. Then the hero makes his beloved notice the nearness of his city by pointing out the various noises that are heard from the city such as that from the planters of paddy, persons who gather the paddy and the running of a sugarcane press.¹⁷

The hero addresses his lady-love as the Goddess of wealth and says 'your eyelids might have been affected by the scorching heat of the desert tract. But now we have reached the grove and in a minute's

15. *Ibid*, Stanza 67

16. *Ibid*, Stanza 69

17. *Ibid*, Stanza 76

time our weariness would disappear owing to the refreshing coolness of this place.¹⁸

Then he shows her the beautiful sights in his city. 'Oh my lady! This is the place of lotus pools where the bees hum tunelessly. And those are the groves of 'kamuku' tree (areca palm) with ripened fruits. In the middle there are plenty of plantain trees full of sweet fruits. The city itself is full of honeyed flower gardens.¹⁹ The hero who wants to describe the beauties of the women of his place says to his beloved, that the *kuvaḷai*, lily and *vallai-t-taṭṭu* which resemble respectively the black eyes, the rosy lips and the ears of the women of *kanci* have blossomed forth in those tanks.²⁰ The hero describes to her the beauty of palaces and the towers of his city. And he says to her that it is an important city where once the Goddess 'Umā' worshipped Lord Siva.²¹ Thus the hero shows all the places and explains their significance to his beloved.

Meanwhile the foster-mother becomes aware of the elopement of the heroine. She feels happy in her heart but she says that the heroine has eloped with a stranger and has left them to feel her absence. She further says that she feels sad that her doll-like lady had to cross the desert tract where the *kallī* plants become hot like the scorching sun and the bamboos dry up and get scattered into pieces. The foster-mother speaks to herself saying, 'oh my ignorant mind! The young heroine gave me her balls with which she played and she embraced me. But I could not understand then why she did so. The heroine has left her house and has crossed the stony path filled with hills and dales'²². The foster-mother wonders as to which would be the place the heroine longs to go to! she then anxiously says that the tender feet of the heroine would not be able to walk through the desert tract full of gravel stones.

18 *Ibid*, Stanza 77

19. *Ibid*, Stanzas 78, 84

20. *Ibid*, Stanza 79

21. *Ibid*, Stanza 85

22. *Ibid*, Stanza 70

The foster mother who goes in pursuit of the heroine, sees some of the foot-prints on the way. She recognises the foot-steps of the heroine and says, "These are the steps of the heroine and those that are in front of the steps of the heroine belong to the hero, the valiant youth".²³

Then the foster-mother appeals to the sun and says, "Oh Sun! My young lady who has left me to feel her absence now becomes your companion in the arid tract. Hence kindly quench the heat of your scorching rays and make the harsh stony path cool and make the heroine feel as if she treads on cool tender flowers".²⁴ On her way the foster-mother meets a young married couple who resemble the heroine and her lover. She asks them whether they saw a young lady accompanied by her lover. The young man says in reply to the foster-mother that he saw a youth going through the desert tract and he asks the foster-mother to enquire of his beloved wife about the heroine.

The foster mother proceeds further in the desert tract and on the way encounters some people in the desert tract who in reply to her query tell her as follows: 'Oh mother! If you had come to our house last night, you might have seen the young heroine with a slender waist and her lover. Today they crossed all the hills and dales and reached the place "kāñci".²⁵

After sometime the hero parts from his beloved on some errand. Then the lady-love feels worried at the separation from her lover who went to fight against the enemies. The lady-love says to her mother that she would sink in sorrow if the black clouds which look like the elephants-in-rut emit string-like lightning and start thundering like the roar of the elephants'.²⁶

The love-stricken heroine who pines for union says with grief, 'Oh sea! Are you also separated from one who loved you and left you to feel the separation? Like me, you are weeping and spreading your

23. *Ibid*, Stanza 71

24. *Ibid*, Stanza 68

25. *Ibid*, stanza 74

26. *Ibid*, Stanza 86

tears as waves. But nobody knows the unfaithful nature of our lovers'.²⁷

The lady-confidante who feels sorry to see the depressed state of the heroine says, 'Oh clouds! A person would be called one's kith and kin when he himself comes forward and consoles one when in a depressed mood. Therefore you gather and spread on the compound wall of 'kāñci' and foretell the heroine of the arrival of her lover. Then she will be saved from dying on account of her anguish of love'.²⁸

Then the heroine feels happy to hear the beating sound of the royal drum. But she doubts whether that sound comes from her lover who once saved her from a rutish elephant.

The confidante informs the heroine of the arrival of the hero. She says to the heroine that the chariot of the hero is seen accompanied by the sound emanating from the conches and other musical instruments.²⁹ The lady-confidante describes to her friends, the reactions of the heroine when she heard of the return of her lover. 'She is delighted like the dried crops when they get plenty of rain water. The bangles and the dress of the heroine which got loose when her lover parted from her now become tight'.³⁰

2. *Ponvaṇṇattantāti*:

The first word of the first stanza of this *antāti* begins with the word 'Ponvaṇṇam' and hence is named 'Ponvaṇṇattantāti'. The author of this *antāti* Cēramāṇ Perumāḷ Nayanār has composed many verses in the form of the love-lyrics. The author places himself as the love-lorn lady and expresses his boundless love towards Lord Siva in the speeches of the heroine and of the foster mother. Various stages of the love-smitten heroine are described in this poem.

27. *Ibid*, Stanza 96

28. *Ibid*, Stanza 87

29. *Ibid*, Stanza 97

30. *Ibid*, Stanza 90

For Example:-

The foster-mother who came to know of the heroine's enormous love towards Lord Siva, warns her of the difficulty in attaining Him. Because she says, "The earth is His Feet; The Sun and the moon are His eyes; The surging Sea is His attire; The whole atmosphere is His Form; The Veda is His Face; The cardinal-points are His mighty shoulders; The languages are His music". Hence my lady He is beyond our reach and what status you have to love the Lord and which mars the beautiful complexion of your body.

But the love-lorn-lady replies that the Lord's banner, His dress, the anklet ring on His Feet, the sacred ash on His chest, the feather of Stork, the flower cassia, the five-headed serpent, and the crescent moon on His matted locks, and the trident always appear before her. The foster-mother on hearing such words from the heroine wonders how the heroine who is so young in age, who can not even understand the significance of the various things she has referred to and who does not know how to plait her hair tresses properly is so much attached to Lord Siva that she enjoys the fragrance of His garland of cassia flower ^{30a}

3, 4 : Sivaperumān Tiruvantāti:

There are two antāti works with the name 'Siva Perumān Tiruvantāti'. The authors *Kapilatēva nāyaṇār* and *Paranātēva nāyaṇār* have written these prabandhas in praise of Lord Siva. In some of the verses of these antātis the authors represent themselves each as a love-lorn lady pining for her divine lover.

5. Kayilaipāti Kāḷattipāti antāti:

Of hundred stanzas, fifty stanzas deal with Kayilāyam and the other fifty with Kāḷatti composed in an alternating sequence. Some of the verses have love as their theme. Most of these are found as the speech of the mother and a few as the speech of the heroine.

30a. *Ponvannattantāti*, Stanzas 19, 20 27.

6. Āṭṭaiyaṇṭār||aiyār Tiruvantāti:

Nampiṇṇāṇṭār nampi has written this antāti in praise of St. Sambandar. There are a number of beautiful mystical love verses in this work. The author has closely followed the various situations of the love theme as set out in Tirukkōvaiyār, the eighth Tirumurai.

For Example:

The maid-companion abiding in the path of virtue says to her foster-mother what has happened actually as follows: She says, "Oh mother! once the heroine and myself were guarding over the millet field: There came an elephant full of rut. We in our fright, couldn't make our escape. Suddenly a hero, who belonged to the hilly tract approached us and said, 'Oh swan like young maids! Do not be afraid'. So saying he rescued us from the disaster. From that day onwards the heroine has consigned herself to him. Hence Oh mother! Kindly adorn the lady-love with a garland of lotus flowers which is worn by St. Sambandar and this will bring back happiness to her".³¹ The pain of heart which is caused by desire for the Lord can only be cured by Him.

Nānmaṇimalāi

This is a poem of forty stanzas in four different kinds of verse *venpā*, *Kaṭṭalai*-*Kali-t-turai*, *viruttam*, and *akaval*, in the form of *antātittotai*. 'Kōyil Nānmaṇimalāi is the composition of St. Paṇṇaṇṭār in praise of Lord Siva of Chidambaram. There are a few beautiful mystical love verses in this work.

In one of the verses the hero admires the beauty of the lady-love as follows:

'I saw a lady standing in the shade of a flower garden. Her dark tresses resemble the tail of a peacock. Her voice is melodious like

31 *Āṭṭaiya Pillaiyār Tiruvantāti Stanzas 70, 57*

"*Annaiṅkal ancanmun enṇatār veṭai tṭai vilakka*"-70

"*Venṭura nalanṇan paṇṇayāṇṭār iṇṇaṇṇu cūttuṇṇu petai maṇivurave*" 57

that of a cuckoo. Her eyes are like sharpened darts. Her ruby lips resemble the flower 'ilavu'. Her waist bends like a slender creeper. It is difficult to describe her fully well. The lady who is so beautiful took possession of my heart".³²

'The beauty of the eye indicates the perfection of discerning wisdom, which determines aright the proper object of love. The slinness of waist denotes freedom from every encumbrance in the shape of ungodly ties'.*

Then the mother of the lady perceives the changes that have come over her daughter. She says that 'one day the heroine worshipped Lord Siva. After that she feels restless and even the sandal paste cannot make her feel cool. She hesitates to lie down on the bed. The dress and the bangles which she wears slip off. She forgets to play with her pet parrot, ball and other games. The colour of her body which resembled the tender mango shoot has now become pale. She has lost all her maidenly modesty. But her love towards the Lord who is formless grows day by day'.³³

The lady-confidante perceives the dark clouds gathering round the hills with lightning and thunder and she feels sorry for the heroine. The lady-love feels desolate and says to her companion that the unfailing rain pours down in torrents. The bees are humming 'tenns, tenna'.³⁴ She says to her friend unless she is given the garland of Lord Siva, it is difficult for her to survive. And she asks her friend to seek a way to get over this depressed state.

32. *Koyil Nanmani malai. stanza 23.*

33. *Ibid, Stanza 11*

* J.S.M. Hooper *Hymns of the Alvars*, p 60

33. *Ibid, stanza 11.*

34. The word 'tenna' has a double meaning. It denotes not only the humming sound of the bees but means also Siva who is viewed as the lord of Southern region. For example: *Tennatutaiya Sivane-porri-Tiruva 4 line 164 Tenna enna mun ticer melukoppay-Tiruva.7-7*

In Kōyil nānmaṇimālai St. Paṭṭinattār, very clearly pictures the situation 'veṇi vilakku'. The lover parts from the heroine in order to gather bride-price and certain other presents. The lady-love waits for his return and pines in disappointment. Seeing the lady's health failing on account of her pining, the foster-mother consults the sooth-sayer. The lady's parents make arrangements to call the deity Muruga by means of the ceremony called 'Veṇi yāṭṭal' or dancing in ecstasy of devotion and by sacrifice. But the lady-confidante stops the propitiation and reveals the truth to the parents that the heroine has fallen in love with Lord Siva of Tillai. At this stage, the knowledge about her relationship with God comes in and it is realised that this disease has come, an account of the gracious look of the Lord and the experience she has had with Him.

The mother of the lady-love understands the real state of mind and the intense love of her daughter towards Lord Siva. She says that konrai the cassia garland which Lord Siva wears, can be got only by His true devotees. Hence she says that her daughter who is infatuated with love towards Lord Siva is sure to get His garland tomorrow, to the surprise of others. Here the author hints that those who worship God with true devotion are sure to get His blessings.

MUMMANI-K-KŌVAI

Mummaṇikkōvai is one of the ninety-six kinds of literature called prabandhas. "This is a poem of thirty stanzas, in which akaval, venpā, and kaṭṭalaikkali-t-tuṇai occur serially one after another in the form of antāti-t-totai".³⁵ There are seven mummaṇikkōvais in the eleventh Saiva Tirumuṇai. Out of these six deal with the theme of love and they are as follows:

35. antakaval

mummaṇaiye venpa kaṭṭuraṇaiya vantaṭi

mummaṇikko vaṭṭu mutal "Vaccanantūmalai-Ceyyūṭiyai Sūtra 13

Akaval venpa acaṇṇan kaṭṭuraṇai tokai muppatuṇerac corrotar nūṭaiyir kurūṭai
mummaṇik kōvai yakum. Ilakkana Vilakkappaṇiyai 55.

Name of Mummaṇikkōvai	Author's name
1. Tiruvārūr mummaṇikkōvai.	Cēramān Perumāḷ nāyaṇār
2. Tiruvalāṇṇuḷ mummaṇikkōvai.	Nakkīratevā nayaṇār
3. Sivaperumān Tirumummaṇikkōvai.	Ilamperumān aṭikaḷ
4. Tirukkaḷumala mummaṇikkōvai	Paṭṭiṇattup piḷḷaiyār
5. Tiruviṭaimarutūr mummaṇikkōvai.	Paṭṭiṇattup piḷḷaiyār
6. Āḷuṭaiya Piḷḷaiyār Tirumummaṇikkōvai.	Nampīyaṇṭār nampi

Tiruvārūr Mummaṇikkōvai:

Tiruvārūr mummaṇikkōvai is the composition of Cēramān perumāḷ nāyaṇār in praise of Lord Siva. This is a complete work on the theme of love. The author has closely followed the traditions of the love theme as set out in the sangam literature. This work being in the form of love lyrics, each verse hails the qualities and glories of Lord Siva. The five-fold phases of love are described in this mummaṇikkōvai.

The heroine is introduced while she with her companions spends her time in playing at cooking with toyfood.

The young heroine places a conch as the oven and places on it another conch as the cooking vessel. She pours in it the pearls as rice. She kindles the fire of corals. She uses a shell to stir the boiling rice. When she and her companions sit around to taste the imaginery food, a young man comes there and asks the heroine whether there is any share for him to taste. The young heroine bends down her face in a smile as if inclining to his will. Hence the hero says 'from that day onwards like the water which is fully perfumed by a small drop of scented oil, the heroine has filled my soul and body'.³⁶ The hero who happens to meet this young lady, falls in love with her ardently. He says that nobody can take away from him the love which he has for the heroine.³⁷

36. Tiruvārūr Mummaṇik Kōvai. Stanza 28

37. Ibid, stanza 29

* Red is the colour that shows the passion of love

Then the hero meets the lady-love at the trysting place and enjoys union with her. Afterwards he sends her back to her companions. The lady-confidante who notices the changes in the appearance of the heroine says that the black tresses of the heroine are disarranged, the garland which she wears is in pieces, the tilakam on her forehead is rubbed off, her black large eyes are reddened*, her rosy lips have become blood red in colour, her face is wet with perspiration, the sandal which she has smeared on her body is effaced. The dress she wears is not in proper form. The lady-confidante says with wonder that she could not find out the cause of the changes that have taken place in the heroine's appearance and she adds that this happened to her mistress while she was away from her for a short while.³⁸

The hero tries to win the favour of the lady confidante who he thinks will be helpful in his further encounters with his lady-love. Then he goes to the place where the heroine and the companion are guarding over the millet field. He enquires of them whether they saw an elephant which might have passed by them.

The lady-confidante is shrewd enough to infer the union that took place between the hero and the heroine. The confidante who wants to bring out the inner feelings of the heroine says that there is a man who guards over the farms for a long time even after the sun set. He looks depressed but he is handsome like Lord Muruga.³⁹ Then the lady-confidante continues to say, 'Oh my lady! once I went to our fertile lands. There I met a gentleman who has intense love towards you. He has offered a sweet smelling wreath of leaves as token of his love. I had no mind to refuse it'.⁴⁰ So the confidante requests the heroine to accept his present and make him happy.

The heroine feels equal love for the hero. Therefore she finds it difficult to bear the separation from her lover and finds herself sleepless. She looks at the birds in the groves which are searching for food-grains. The heroine says that when the whole village is in the

38 *Ibid*, stanza 10

39. *Ibid*, stanza 11

40 *Ibid*, stanza 12

arms of slumber during dark night time, her mind wanders where her Lord takes his abode.⁴¹ Here the lady-love points out her sleeplessness by saying that the birds are hovering in the groves without going to sleep.

The heroine and her companion wait for the arrival of the hero during night time. The confidante watches very carefully everything that happens in the gloomy darkness. She says that the birds have slept and that midnight has passed. In this cold pitch darkness the hero's chariot is seen. The lady-confidante informs the lady of the arrival of her lover.

Then the lady-confidante tries to put an end to the coming of the hero who wants to prolong the period of the clandestine love with his lady-love. So she says to him, 'Oh Lord! you make bold attempts to meet the lady without minding the crossing of hilly tracts where the nymphs dwell, swimming alone in the flood of the jungle river and coming all the way in the light reflected by your long javelin. But my mistress could not sleep because she feels jealous of the nymphs, under the impression that they might start loving your broad mighty shoulders. She is very much depressed with this thought and she sighs. Oh Lord! It is advisable for you not to cross the path where these nymphs dwell and where the wild elephants roam about in the darkness of the night. Hence do not try to come alone such dreadful paths'⁴²

The further meetings between the hero and the heroine give place to public gossip. The heroine herself says that the scandal has spread and that the gossiping noise of the people sounds like the noise during the festival days in Tiruvārūr.⁴³ Her intense love for God is misunderstood by others and made the object of derision.

The heroine then attempts to elope with him or to get married to him at the earliest opportunity. She elopes with her lover. When the

41 *Ibid*, stanza 26

42 *Ibid*, stanzas 7,9

43. *Ibid*, stanza 25

foster-mother of the lady becomes aware of the elopement, she exclaims with sorrow that the heroine who is tender in age has discarded the huge amounts of her wealth and eloped with her lover in the arid tract where the scorching midday sun sheds its hot rays. The heroine might have been frightened by the beating sound of the drums of the hunters and she might have herself visited the huts of the women, where the wild hounds are tied up, and which are covered by the skin of the deer as roof and which have in the courtyard the trees of Intu and ilavam full of thorny leaves and the vija tree.⁴⁴

The foster-mother goes in search of the heroine who has eloped with her lover. On her way she meets some of the wayfarers. She asks them whether they saw a young lady accompanied by her lover. In reply they say, 'Oh mother! We did see them. But the way through which the lovers have passed is hotter than the fire emitted by the forehead eye of Lord Siva to burn down the God of Love'.⁴⁵ The foster-mother who heard these words of the way-farers felt depressed and moved to pity, says, 'Has my lady crossed the dreadful tract by walking?'⁴⁶ She wonders at the plight of the heroine, how she was before, and how she behaves now. The foster-mother says that the heroine would be afraid even if she moved a little from her embrace while they were sleeping. But now she has discarded her embrace and has ventured to cross the terrific arid tract. She would not be able to walk through the stony path.⁴⁷

Then the foster-mother is taken aback at the sight of the dreadful path in the desert tract through which the heroine has eloped with her lover. The desert is full of tombstones, marks of the destroyed old towns and the hillocks full of gravel stones and there is no sign of seasonal rain.⁴⁸ The persistent devotion of the heroine to her lord excites the admiration of the foster-mother.

44. *Ibid*, stanza 13

45. *Ibid*, stanza 17

46. *Ibid*, stanza 18

47. *Ibid*, stanza 15

48. *Ibid*, stanza 16

Then the foster-mother sees the sweet smelling 'kuravu' flower which is used for garlanding the matted locks of Lord Siva. She says to the kura tree that her daughter has gone through the desert tract where the scorching sun emits its hot rays. She addresses the kurā tree as follows:

"Let not the deer prevent the heroine from going through the arid land because the eyes of the deer would be vanquished before the beauty of the eyes of the heroine. Let the kōṅku flowers keep mum because they would fail before the beauty of the breast of the heroine. Let the bamboos be silent because they cannot stand comparison with her tender shoulders. But, Oh kurā tree in the desert tract! you take care of your numberless doll like flowers, but you have done me wrong by not preventing my lady from crossing this path'."

At last she prays for the safe journey of the heroine and blesses the lady-love to reach the place of her lover without any hindrance on her way.

Some times the hero parts from his lady-love going on the king's errand. He fixes up a time for his return in terms of the season. The season 'kār' or the early winter is described beautifully in this *mummaṇikkōvai*.

The clouds cover the whole atmosphere with dark-ness. They are as dark as the blue mark on the throat of Lord Siva. The black clouds emit lightning like the spears. The thunder roars like the beating of royal drums. The heavy down-pour from the black clouds falls like arrows which come out swiftly from a bow. The peacock starts dancing with delight in mountain glade. The buds of fragrant kaḷavam, ceṅkānta and mulla flowers are in full bloom.

The lady-love feels miserable at the approach of the rainy season and she says that her Lord is busy in laying siege to the enemies' fortresses day and night under the orders of his king, while she who is here is sinking in sorrow and feeling sleepless. Here we see 'the

clouds of passion confuse the spiritual apprehension and make it impossible to be sure of the signs of the Lord's coming'.

The lady-confidante speaks in pity for her mistress who is dejected because the rainy season has come and her lord has not returned. She says that there is no sign of the coming of the Lord's chariot. She is worried at the sight of the declining health of the heroine, and the loosening of her conch-bangles and she finds that her mistress is getting pale in complexion and that her eyes are wet with tears. How could she bear the pain of separation from her lover?^{49a}

The lady-confidante compares the natural beauties of the rainy season with the present form of the lady-love who looks depressed. And this she describes as follows: "The heroine who watches the clouds which draw water from the sea, become darker, spread themselves on the peaks of mountain and start drizzling, resembles the 'kār' or the rainy season. The golden ear-rings of the heroine glitter like the lightning, her brows bend like the rainbow, her rosy lips move like the insect *intirakōpam*', her hands resemble *kānta* flower, her pearl-liketeeth are like *mullai* buds, her body has turned yellow in colour like *konrai* the cassia flower on account of her separation from the lover. She is graceful like a peacock. Her sigh comes out like the north wind, her eyes shed tears like the rain drops and rub off the black paint of her eyes and fall down on her breasts drenching the ornaments and sandal paste".^{49b} Thus the lady-confidante compares her tress to the aspects of the rainy season. She also says with indignation that the heart of the Lord who has left his lady-love feel the pangs of separation like the stone on which sacrifices are offered.⁵⁰

When the heroine and her companion feel restless on account of the absence of the Lord at the appointed time, the lady-confidante notes the arrival of the hero and exclaims with joy that the chariot of

49a. *Ibid.*, stanza 3

49b. *Ibid.*, stanza 1

50. *Ibid.*, stanza 1

the Lord is seen in the street. Thus the bangles in the hands of the heroine get tight when she hears the happy news of her lover's arrival. Sometimes the hero parts from his beloved wife in quest of courtesans. On his return he sends a mediator to appease the anger of the lady-love.

Here a bard comes as the messenger and meets the lady-love. He says to her that the hero's love for her has not changed and remains the same. But the lady-love with sarcasm says, 'Oh bard My Lord belongs to a fertile place where even the small birds take kind care of their mates and delight them with their love (Here the lady-love hints that the hero does not have even that much love which a bird has for its mate). Oh bard, you tactfully captivate the hearts of ladies with your false and flattering words! Now you have come here to my house as his decoy and tell me words of falsehood. But my lord is now in the company of prostitutes who are like the mirrors in showrooms of shops. Oh bard! Go and tell all the false words which are conveyed by the hero to the prostitutes who have sweet melodious voice. His words would have no effect on me'.⁵¹

The lady-love who has refused to hear the words of the bard soliloquizes as follows: "My Lord has left me uncared for, though my heart is full of love for him and for my child who is wearing a girdle of small bells, aimpatai-t-râh and other ornaments, and who is learning to walk with the aid of a go-cart and who is playing with wooden elephant. Oh my mind! you have become a fool. Even after knowing the mind of the Lord, you still wish to go and embrace him. Oh my mind! you live long and be content and stay like the fresh lake water".⁵² Again she says by way of consoling her heart, 'It is in vain to stand here and think of the qualities of the Lord. Oh my mind! You go ahead to the place of the Lord and enjoy delight with him'.⁵³

The lady-love who is firm in her love towards the Lord thinks of her sole right over him though he is with the courtesans. Hence she

51. *Ibid*, stanza 19, 20

52. *Ibid*, Stanza 22.

53. *Ibid*, stanza 23

says to her companion, 'Let my valiant Lord shower his grace on those prostitutes who talk to him with sweet mellifluous words. Though there are plenty of lilies and a single lotus in a tank, the world would call the tank only as the lotus tank'.⁵⁴ Here the lady-love who suffers the pangs of separation says that though her Lord is with the harlots who are like lily flowers, he is her own for ever and he would be called only as her husband.

Then the hero returns from the house of the prostitutes and tries to convince the heroine of his love. But she says with anger, "Touch not my feet. Do not try to come near me, do not hug me and crush my dress. Sir! you have learn well to do all such things. It will lead you to disaster even if the harlots happen to hear this deed of yours".⁵⁵ In this verse the lady love points out that God would bestow His mercy even if one pretends to worship Him.⁵⁶ In the same manner here the hero showers His grace on the prostitutes who praise Him with false words.

Sivaperumān Mummanikkōvai:

The author [Jamperumān āṭika] has composed a mummanikkōvai with the name 'Sivaperuman mummanikkovai'. He imagines himself as the pining heroine and Lord Siva as the lover. The love theme of this kōvai resembles the love lyrics of Tēvāram.

The Lord comes to the house of the heroine to beg for alms. He holds in his hand a skull as the begging bowl. The heroine gives Him alms. But the Hero who is a deceiver captivates the heart of the heroine.

The heroine says that she gave the alms to the Lord with contented heart but He has taken from her the bangles and the dress as tributes.⁵⁷

The foster-mother of the lady-love perceives the changes that have come over the heroine. She says with surprise, 'what would be

54. *Ibid*, stanza 24

55. *Ibid*, stanza 21

56. Cf. *Sun. Tev.41-7*. Poyye unnaip pukalvar pukalntal Anuvum porulak Kolvone

57. *Sivaperuman Mummanikkovai*. Stanza 27

the thing that makes the heroine fall in love with? Then she asks the hero, 'Oh Lord! Is it seeing the garland of skull which you wear or the garland of *veḷḷerukka* or the crescent moon on your matted locks, which is that thing that made her yours?'⁵⁸

The heroine who melts in the flame of love begs the Lord to give her His garland. But the Lord does not shower His grace on her. Then the heroine finds fault with Him and says that even if she with true love asks the Lord to bless her with His garland of *erukka*, He would have no mind to give it to her. If somebody else asks Him, He would not refuse to give even His fresh, fragrant garland of *konrai* (cassia) flower.

Then the heroine with disgust says, "Oh Lord! one day you came here to my abode begging for aims. After that you did not come back this side. Kindly tell me what I should do hereafter".⁵⁹ Here the Saint grieves because his knowledge of God without union with Him brings no satisfaction and requests Him to tell the way of attaining Him.

Tiruvalaṅcuḷi mummaṇikkōvai:

Nakkīratēva nāyaṇār is the author of *Tiruvalaṅcuḷi mummaṇikkōvai*. A few verses in this work deal with the theme of love. They are the verses depicting the five aspects of idealised love and they are given as follows:

The hero who meets the heroine by chance longs to have further meetings with the heroine. Then the hero's bosom-friend who understand that the love of the hero towards a young lady is inevitable, enquires of the hero about the place and details of the features of the lady of his choice. The hero describes the place of the lady as located in a place where there are a number of boats and where the waves bring in conches to the banks of the back-waters.⁶⁰

The friend who then learns the distinguishing features as well as the place of the young lady goes out in search of her. He sees the lady

58. *Ibid.* stanza 8

59. *Ibid.* stanza 30

60. *Tiruvalaṅcuḷi Mummaṇikkōvai*, stanza 9

and is struck with wonder at her enchanting beauty. He extols the dignity and firmness of the mind of the hero who came out boldly from this place even after seeing the lovely lady whose smiling lips are like the tender shoot and who has a melodious voice and long tresses.

In another verse the lady-confidante points out to the hero that it would be better if he does not venture to cross the dangerous path where the wild elephant provoked by the roaring sound of the thunder roams about everywhere by way of quenching its anger. Hence she requests him not to turn up during the night for the union which he desired to have with his lady-love.

The love aspect of mullai-t-tirai portrays the nature of the lady love who waits patiently for the return of her lover who had parted from her on some errand. Generally the evening time will enhance the grief of the love-stricken heroine who pines for union. Here the lady-love feels restless at evening time. Her body has turned pale in colour.

The hero who has parted from his beloved on some duty returns at the appointed time. On his way he sees the black clouds with their lightning and he hears the humming of the bees and the roaring noise of the thunder. Hence he requests the charioteer to drive the chariot swiftly saying that the lady-love who waits for his return during the rainy season would feel sad thinking that he has not turned up. Usually the 'kār' the rainy season is fixed for the return of the hero who parts from his beloved on some errand.

There is a verse dealing with the aspect of the desert tract. This verse is here given in the speech of the way-farers. This verse is here given in the speech of the way-farers. They tell the foster mother who has come in pursuit of her lady, that they saw the heroine and her lover going through the tract where the people of the desert live.

There is another beautiful verse in the form of a speech of the lady-love, which brings out the aspect of love of the agricultural tract.

The lady-love sulks with her lover who has left her in quest of courtesans. The hero sends a bard and his wife to appease the anger of the lady-love. The heroine who sees them coming to her says, "Oh bard, I do not want to be a hindrance to my Lord who seeks pleasure in the company of prostitutes. Moreover we three are benefited by him thus: You have collected plenty of wealth by singing the praise of the Lord with your talented words. Secondly, the harlots have attained great pleasure in the embrace of the Lord. Thirdly I have become mother of a child who wears the 'ornament' 'kiñkiñi'." In this verse the author brings out the point that the Lord is the Hero of all beings and He makes everybody happy.⁶¹

St. Paṭṭinaṭṭar in his *Tirukkaḷumalamummaṇikkōvai* and *Tiruvīṭaimarutūr mummaṇikkōvai* sketches the theme of love in four or five verses.

Ālutaṭṭiya piḷḷaiyar Tirumummaṇikkōvai:

Nampiyanṭar nāmpi in this work praises St. Jnanasambandar as the hero whereas in other mummaṇi-k-kovais Lord Siva is praised. There are a number of love-lyrics in this work and their gist is as follows:

The hero happens to see a beautiful young lady in a millet farm. On seeing her, he wonders who she could be. He doubts whether she is the Goddess of Cīkālī the place of St. Jnanasambandar, or the Goddess of the forest or the celestial being named Uruppaci who is said to have an enchanting figure. Even the famous artists will say with wonder that it is difficult for them to bring out the grace and charm of the eyes, the lovely hair tresses, the waist and the hands of the heroine. Thus the hero says, 'this is the beautiful form which made me mad over it'.⁶² He continues to admire her and says, 'the delicacy of the lady is that of a peacock, her speech is like the prattle of a parrot, the glances of the eyes of the lady are like the eyes of a

61. *Ibid.* stanza 13

62. *Palluvirkkum parivon tannai. Tiruv. Tev. 6-80-1*

63. *Ālutaṭṭiyaṭṭaiyar Mummaṇikkōvai. Stanza 28*

deer: Because of these resemblances they would not like to part from her. Then how could the millet crops grow properly if she guards over the farms?' ⁶⁴

When the hero realises the affection which the heroine has for him, he attempts to approach her with a wreath of leaves as a token of love. He goes to the place where the heroine and her friend are together and he asks them whether they saw an elephant which might have passed by them. The shrewd maid-companion understands the inner meaning of the hero's remark. She mocks at him and asks 'Is it a fact that the wreath is used for hunting instead of a bow?' ⁶⁵

When the time of harvest comes, the heroine would have no work in the field, she feels sad that she would have no work in the field. She feels sad that she would not meet her lover thereafter. Hence she says to the field which was guarded by her all these days, "Oh field! I pray to you again and again. If my lover comes here in search of me, please tell him that I worshipped him and left this place with weeping eyes". ⁶⁶

The hero visits the farm as usual but he is disappointed to see the bare fields without his beloved. Everything there reminds him of the heroine. He says with disgust, "This is the big grove in which the lady-love plucked soft flowers with leaves. This is the place where she bathed in the hill-tank and felt shy to see me standing nearby. This is the raised platform on which she climbed slowly and drove away the parrots from the millet field. This is the place where she spoke with me sweet little words and delighted me with her love and made her own". ⁶⁷ Then in petulance the hero finds fault with the field. He asks in his confused state of mind, 'Oh, field! Why did you not safeguard my lady-love who has now been retained at home by her relatives?' ⁶⁸

64. *Ibid.* stanza 27

65. *Ibid.* stanza 17

66. *Ibid.* stanza 20

67. *Ibid.* stanza 16

68. *Ibid.* stanza 21

The hero who is very much depressed by the absence of his beloved stands in the field non-plussed even after sun-set. The lady-confidante sees him and advises him that it is wrong on his part to be there during night time, with a depressed heart, because the heroine's brothers would come there and it would also lead to a scandal if the mother happens to see him standing there.⁶⁹

Then, the hero requests the lady-confidante to fix up a trysting place during night time. But the lady-confidante who fears the dangers in the path along which he comes, says, "Oh hero! it would be better if you do not take the path where the lions fight with the rutish elephant and roam about with blood stains on their bodies; the tigers move about everywhere, in the darkness of the night; the clouds emit lighting like sparkles; the bears get caught and struggle in the spate of the jungle rivers. Hence, do not venture to cross the tract which is full of such dangers, in order to be with you lady-love".⁷⁰

On the other hand, the heroine on account of her excessive love for the hero, pines for union with her lover. She speaks to herself in disgust, "the sun has set and it is getting dark every where. In the night time when all are fast asleep I alone remain sleepless. No one understands the sorrow that has come over me. Even the Lord has not bestowed his garland on me and this makes me lose my health. how can I then keep my bangles tight without their slipping away?"⁷¹

The lady-confidante takes pity on seeing the sad plight of the heroine. She goes and requests the hero to show mercy on the heroine.

When the foster-mother perceives the changes that have come over the heroine, she asks the lady-confidante the cause of the sad plight of the lady-love. Then the lady-confidante pursuing the path of virtue reveals what has happened actually as follows:

Once the heroine and the lady-confidante were in the millet farm

⁶⁹ *Ibid.*, stanza 19

⁷⁰ *Ibid.*, stanza 13

⁷¹ *Ibid.*, stanza 24

near the side of the mountain of St. Jnanasambandar. There came an elephant full of rut. They in their fright, could not make their escape. Just then, a hero who saw them in danger, directed an arrow from his bow on the elephant and saved them from disaster. Hence the lady-confidante emphasizes the fact that the malady that afflicts the heroine could be cured only by her union with the hero. She adds, that the lady-love who has lovely hair tresses should be given in marriage only to that hero who saved her from danger and it would bring blame on them if they try to give the lady to someone else.⁷²

The heroine who is in the grips of pangs of separation sees a heron standing alone by her side. She asks, "Oh heron! Why do you stand alone here at the day-break where the north wind blows, and why have you become pale? What is the cause of this sad plight of yours? Oh young heron! Could it be that your lover also has not come back who left you to feel the separation?"⁷³

The foster-mother hears sorrowful words of the heroine. She finds fault with the hero and says that the young ladies who happen to see the beauty of his broad chest smeared with sacred ashes, long to unite with him. But he robs off the conch-bangles from them and gives them gold instead. Further, she says that from this act of the hero everyone thinks that the hero is still childish in nature.⁷⁴ Here the word 'gold' represents the word 'pacalai' (pallor). This means the paleness (sallowiness) which spreads on the body of the lady who is separated from her lover. The loss of colour and charm by the heroine in the absence of the hero signifies that just as objects shine in the light reflected by the sun, it is His beauty and charm that is seen reflected in others.

Then the lady-confidante announces the arrival of the hero. She says to the heroine that the peacocks dance with joy in the mountain glades, the kântaḷ flowers are in full bloom, the rainbow appears on the rain clouds. Hence the prayer of the heroine for the arrival of the hero is fulfilled.

72 *Ibid.* stanza 7

73 *Ibid.* stanza 25

74. *Ibid.* stanza 10

There are three other stanzas dealing with the theme of the desert land. The heroine elopes with her lover and the foster-mother goes in pursuit of them. She blames a dove in the desert tract where there are many obstacles and she says, "Oh, dove! you lie down in the branch of *kallī* plant. Here an unpleasant odour spreads out from the wounds of the hunted deers and the stomach of the snakes getting burnt. The heroine who always stayed with me and who never knew to go out of her house, has ventured to cross this waterless dried up arid-land and has eloped with a stranger today. "Oh dove! Why did you not prevent her from crossing this tract? Therefore you are not fit to be a relative of mine".⁷⁵

Then the foster-mother asks some of the way-farers whether they saw the heroine who has large beautiful eyes, and who was accompanied by her lover. They reply that they did see the lovers and that the young loving couple might have reached *Cikāli-p-pati* by then.⁷⁶

KALAMPAKAM

Kalampakam is a type of poem consisting of different kinds of stanzas in different metres in *antāti-t-totāḷ*. It deals mostly with subjective themes. Kalampakam is one of the ninety-six varieties of *prabandhas* available. It has eighteen parts namely, *puṇyavakuppu*, *matanku*, *ammānai*, *kaḷam*, *campirataṁ*, *kār*, *tavaṁ*, *kuṇṇam*, *maṇṇam*, *paṇ*, *kāḷi*, *cittu*, *iraṇkal*, *kaikkilāi*, *tūtu*, *Vaṇṇu*, *talai*, *ūcal*. Generally kalampakams in praise of gods are named by a reference to the place where such gods have their abode and not with reference to the names of the gods themselves.¹ Whereas, the other kalampakams are named with reference to the names of the chief personage in whose praise they are composed.²

75. *Ibid* stanza 22

76. *Ibid* stanza 29

1. *Maṇṇarai-kalampakam*, *Tilak-kalampakam*

2. *Alutayapillaiyar Tirukkalampakam*, *Sivaraṇa paṭarya swarnagal kalampakam*

Āṭṭaiyaṭṭaiyar Tirukkalampakam: Nampiyāṇṭār Nampi in this work hails St. Jnanasambandar as the hero and sketches the same theme of love as follows:

The hero who happens to see a young beautiful lady doubts whether she is a divine damsel or a human being. Then he concludes that she is a human being, by noticing the winking of her eyes, perspiration on her forehead, fading of the garland which she wears and the touching of her feet on the ground.³ Hence he concludes that she is not a celestial being. The hero then describes his plight to his friend. He says that the young lady whom he saw in Cīkālī and whose waist is slender like a creeper and who is tender in nature has entered his heart.⁴ The hero longs to encounter his sweet-heart again. He goes to the place of his lady-love with a wreath of leaves in his hand. The lady-confidante sees the hero standing by the side of the mountain. She perceives the real state of his mind and wishing to know the inner thoughts of her mistress, goes to her and says, "Oh my dear lady! There is a gentleman standing near the mountain glade. Though he does not have either a bow or an arrow, he asks about the hunted elephant, deer and hog. But he holds a long flowery wreath in his hand".⁵

The hero who is unable to meet his lady-love says that he is determined to mount the matal-chariot if the heroine does not have enough grace to yield to his desire.⁶ The love-stricken hero through his boundless love for the lady-love ventures to cross the dangerous paths during the night time. The lady-confidante tries to prevent his coming during night time by describing to him the dangers on the path through which he comes. She says to him "Oh chief of the hills! Do not try to come here during night time. The lions, the ruttish elephants, varuṭai and yāḷi may roam about on the way through which

3 *Āṭṭaiyaṭṭaiyar Tirukkalampakam*, stanza 42

4 *Ibid.* stanza 15

5 *Ibid.* stanza 48

6 *Ibid.* stanza 13

you come. Even my mistress in her happiness to see you does not think of the difficulties that beset you on your path. If you try to meet the heroine, the sin will be on you. There-fore, please do not try to approach her during night time".⁷

The love-lorn lady is always thinking of the garland which is worn by her lover and she languishes and says, 'The mother who talks without any consideration about the crescent moon, the sweet smelling southern breeze, the melody of vīṇa and flute, the roaring waves of the sea, the bird anril and the cold wind of the dew increases my unbearable pain of separation and hence they become my enemies'.⁸

To the persistent questioning of the foster-mother the lady-confidante reveals the clandestine love of the heroine giving some pretext or other. She says to the foster-mother, "when the heroine was keeping guard over the farms, an elephant full of rut came up ferociously towards her. At that time a hero gracefully approached her and rescued her from that elephant. From that day onwards the heroine has given herself completely to him".⁹ This complete surrender has been hailed as the unique virtue of chaste women. This has been well brought out in *Maṇimekalai* while describing noblewomen, thus: 'Preserving their chastity, without even looking at any other person, except worshipping their husbands, they will not worship even God'.¹⁰ This in the spiritual plane would mean that one should worship God with a single-minded devotion. St. Māṇikkavācakar says, 'I will not think of any other God, except you, my Lord'.¹¹

The lady-confidante further asks the elderly women to stop propitiation, sacrifices and kuravai dances. The lady-confidante tells them, that "the heroine has lost her heart to the hero of Cī kāḷi. It is

7. *Ibid.* stanza 6

8. *Ibid.* stanza 19

9. *Ibid.* stanza 8

10. *Maṇimekalai*. 18-100-101

11. *Turuva*. 5-1-2

true that the depressed state of the heroine's mind will be cured if she is given the garland of lotus flowers which is worn by the holy man St. Jnanasambandar. ¹²

When the lady-confidante becomes aware of the prospect of marriage between her mistress and a stranger, she indicated to the hero that some outsiders have come to their place with bride-price asking for the lady's hand in marriage.¹³ Thus she hints to the hero to expedite his wedding with the lady-love.

Then the lady-confidante requests the hero to have mercy on her mistress and make her his own. She says to the hero, "the heroine with a contrite mind thinks of the god of love as her foe. She sings of your glories. With tears flowing from her eyes she melts in love. Kindly make my mistress happy even as you please the others who are deeply devoted to you". ¹⁴

The lovers decide to elope and they go through the dreadful paths of the desert land. The people who live in that desert place see the young loving couple and ask them with wonder, "How were you able to cross the dangerous path where lions are roaming about?" Then they with affection, request the couple to spend the night time with them and take rest. When the day breaks they can start the journey and can safely reach the place 'Tiruppinkali' which is the abode of St. Jnanasambandar. ¹⁵ Some of the way-farers see the young lady accompanied by a handsome youth and they tell the young couple the difficulties in proceeding on that path and advise them to go to their place. ¹⁶ But the lovers venture to go further.

The foster-mother feeling worried says that her only daughter has eloped with a youth even without minding the censure of the villagers. The path through which she has gone is the impassable hot

12. *Alaariya pillaiyar Kalampakam. stanza 22*

13. *Ibid. stanza 23*

14. *Ibid. stanza 20*

15. *Ibid. stanza 25*

16. *Ibid. stanza 46*

desert tract and it is the place where dacoits wander about. The heroine has left her pet parrot, the doll and her companions and her mother too, to feel her absence.¹⁷ Hence the foster-mother says that it is difficult for her to bear this grief.

The hero wants to part from his beloved to amass wealth. But the hero speaks to himself saying, "When I spoke out my desire of earning wealth, my lady who is sweet as the song of St. Jnanasambandar feels depressed and has turned fallow. Her eyes are filled with tears of sorrow. If I really part from her in quest of wealth, I cannot imagine what will happen to my beloved".¹⁸

The heroine who is separated from her lover languishes with the sweet memories of her Lord. The sun has set, giving place to night. The lady-love thinks that the pangs of separation may increase during night time. Hence she says that may not be able to see the day break.¹⁹ The lady-love addresses the sea and says, 'Oh cool sea! we did not do any harm to you, So, please do not erase the tract of the chariot on which my Lord came to me as the divine grace of St. Jnanasambandar and married me and helped me to keep up the complexion of my body'.²⁰

There is another speech of the heroine born out of uncontrollable love. She says, "Oh Crane! Why is it that you are not catching fish from the spreading waves of the backwaters of the sea? You have not joined your mate and you look sad. Oh heron! Is your mate also separated from you like my Lord who has left me behind to pine and feel his separation?"²¹ Then the love-lorn lady addresses a young parrot in a golden cage and says, 'kindly speak out the glories of my Lord so as to make me feel happy'.²² This signifies that a devotee would like to hear the Lord's name in order to free his soul which is imprisoned in the body like a parrot in a cage.

17 *Ibid stanza 7*

18 *Ibid stanza 29*

19 *Ibid. stanza 10*

20 *Ibid stanza 12*

21 *Ibid stanza 45*

22 *Ibid stanza 26*

The lady-confidante feels sorry to see the sad plight of her mistress and says, 'Oh mullai flower! My lady has brought you up as fresh good-looking creepers and placed you near a tree as a support for you. But, she who made you grow so well, languishes because of the separation from her lover.²³ The spiritual significance of this is expressed in both Kantaralankaram and Tiruvācakam. "Oh! Lord! Take me to Thy holy Feet. My lonely mind is agitated like a creeper that does not have a pole for its support".²⁴

The lady-confidante sees the heavy rain pouring down like the arrows which are aimed at the enemies so as to defeat them. She says that this is the season in which the hero has promised to come back to his beloved. Then she consoles the heroine by saying that the clouds have started raining. The cassia flowers have blossomed forth in bunches. The loving deer are united in love, and the hero's chariot has also come near as promised. The lady-confidante asks the heroine to have a look at it²⁵

In another stanza, the hero who has left his beloved in quest of prostitutes sends a bard to appease the angry lady-love. But the heroine in her feigned anger addresses the bard and says "Oh you mean bard! I know the purpose of your coming to my house in a deceitful manner and I also know that the young good looking ladies long to unite with my lord who has mighty shoulders. Oh bard! why should you then come here with a number of lies".²⁶

ULĀ

The word 'Ulā' means procession. Ulā is also one among the ninety six kinds of literature in Tamil. It describes a deity or a hero going in procession through the streets and the women-flock the young ones onwards giving expression to their love for the deity or the hero. The women depicted in the ulā represent seven stages of growth.

23. *Ibid.* stanza 47

24. *Kantaralankaram* 99

Tiruvā 6 20

25. *Alutaiya pīlāṇṇar kalampakam*. Stanza 14

26. *Ibid.* stanza 31

The seven stages are as follows:

	Name	Age (number of years)
1.	Pētai	5-7
2.	Petumpai	8-11
3.	Maṅkai	12-13
4.	Maṭantai	14-19
5.	Arivai	20-25
6.	Terivai	26-31.
7.	Pērilampen	32-40

The Growth of Ulā:

The elements of 'ulā' such as a hero going along in a procession and women falling in love with him are found in the earlier literary works. Tolkāppiyar points out this idea when he speaks of pāṇṭṭuṇar as:

***ürotu töppamum urittena molipa'1**

The author [Iaṅkōvaṇika] beautifully describes the journey of the Cēra king Cēraṇ Ceṇkuṭṭuvaṇ to the northern countries. Young lady artists see the king coming in a procession and they greet him and say 'let us see the pleasing sight of your riding on an elephant which causes the loosening of our bangles.'²

This type of description of the procession of a hero is also found in devotional hymns. St. Tirunāvukkaracar pictures the state of a heroine who stands on the roadside to see her divine lover coming in a procession.³ St. Māṇikavācakar addresses the world to come and enjoy the bliss which he has experienced at the hands of the warrior king, Lord Siva who comes riding a horse. The maidens who saw Him riding on the horse, surrendered their hearts to him.⁴ Karuvūrtavar uses this word 'ulā' in one of the heroine's speeches to her Lord

1. Tol. Porul Para. supra 30

2. Cilap Kalkotakotai. Line 68-73

3. Tiguna, Tex. 5-AB-6

4 Timpreg. 36-0

thus: 'Oh Lord! Once when you came in a procession (ulā) through this street, I saw you and fell in love with you'.¹

In Tirumōḷi. Periyālvār describes the enchanting scene of Lord Krishna seen along the street and young maids falling in love with Him.²

Though the elements of ulā are found in the above mentioned works, 'Ulā' came out as a separate literary work when Cēramān Perumāḷ Nāyanār wrote his famous composition Tirukkayilāya ṇāñaulā. Cēramān Perumāḷ Nāyanār's Ulā slightly differs from the traditional forms given to ulā, such as a king going in a procession and young girls falling in love with him, into Lord Siva coming in a procession and women of all seven age-groups from petai to Perilampen loving Him, thus high-lighting the spiritual significance. He has composed this 'ulā' in the form of a narrative poem, in the metre of kalivenpa. According to the literary genealogy, this Tirukkayilāya ṇāñaulā is the most ancient and greatest in ulā literature. For this reason, it is praised as the 'Ātiulā' or the first ulā by the later authors. The first ulā was composed in a devotional atmosphere and it had elevated love from a conjugal level to a spiritual level because of which it is called 'teyvika Ulā'. It is named 'ṇāñaulā' because, ladies of the seven stages are described as loving Lord Siva. As Tirukkayilāyapati has been set as the back-ground for the procession of Lord Siva, the ulā also gets the name "Tirukkayilāya ṇāñaulā".

An appreciable deed of Cēramān Perumāḷ Nāyanār is that he has made the spiritual bliss gush forth from his work instead of carnal pleasure. He has classified the devotees into several stages and considered them as falling into seven fold division of woman-hood.

The Structure of Ulā:

The first half of the ulā speaks of the glory of Lord Siva and pictures the scene of procession of Lord Siva. The second half

1. Tiruv. 12-2

2. Tirumōḷi 3-4-10āyar paṭiyil vāṭiyāṭe Kannaṁ kalip pinne elunṭarūḍak kaṇṭu ila aṇṭi Kannaṁaṁ kaṇṭṭa. ...

depicts growing beauty and reaction of the women in the seven stages, who fall in love with Him. The growth of beauty of the women has been particularly described in order to bring out the development of bhakti the spiritual growth which keeps pace with their charm.

Lord Siva in Procession:

The celestial beings assemble together and request Lord Siva to come in a procession so that they may have the pleasure of seeing His enchanting form. Lord Siva grants their request and the consort of Lord Siva helps Him in his toilet. He wears a string of flowers and smears sandal paste on His chest. He wears anklet and the diamond Chain Cannaviram. He places kēyuram, a kind of bracelet on His upper arms. He wears utarapantanam, a golden girdle and katicuttiram, a waist string around His waist. Lord Siva, with such charming decorations, goes through the doors where Nantāvar and Makājar mount guard. At that time, the eight vasus sing the glories of Lord Siva, and the seven ascetics bless Him. Ātittar who are twelve in number sing songs of hail. The ascetic Akaiyyar tunes the yāḷ. The god of fire 'Aknī' holds the sweet smelling incense. Yama, the God of death greets Siva with auspicious words. The God Niruti and other carry mirrors and Varuṇ the God of waters carries a water-pot made of gems. Vāyu the God of wind sweeps the streets clean. The clouds sprinkle water in the streets. The moon provides shade like an umbrella. Īcaṇa carries the betel leaf. As Accuvini Devas and Rudras greet Lord Siva, Kuṇḍa, the God of wealth gives presents to everyone. The Goddesses of the rivers fan Lord Siva with wishks. Eight kinds of serpents life lights. Elephants from the eight directions bow down at His sacred feet. Clouds gather to form a tabernacle. Lightning shines like a banner. Thunders roar like drums. The rishi Narada and Tumburu the celestial musician sing songs. The heavenly courtesans dance. A host of goblins mount guard over the gathering of the Gods. Lord Siva rides on His white bull surrounded by the celestial beings. Lord Muruga, like a general rides in front on the peacock. Indra rides on the elephant Airāvata behind. The God

Brahma seated on the swan goes by the right side of Lord Siya and Viṣṇu seated on Brahmany kite moves to the left side of Siva. Lord Ganesa slowly walks behind the procession. All the sweet sounding and rhythmical instruments are played. ⁷

Women-folk of the seven age-groups:

The ladies of all the houses come to know that Lord Siva is coming in a procession, from the sound of the beating drums. As soon as they hear the sound, they wash their faces and dress themselves beautifully. The ladies of all ages from pētai to pērilampeṇ assemble together. The different types of jewels which they wear, glitter everywhere. Some of the maidens go up to the balconies and from there they worship Lord Siva. Some of them feel intoxicated with excessive love. Some of them express their longing for His garland. Some ask whether He is the God of love. Some disagree and say that this hero is more handsome than the God of love. Some ladies at home in their confusion wear the jewels in wrong places ⁸

The seven stages of woman-hood have been described by Cēramān Perumāl Nāyanār as follows:

Pētai:

The first stage of womanhood is called Pētai-p-paruvam. In this stage, the girl's age varies between five and seven. The girl is still in a playful mood. She is innocent. She has not leant to attract others by her charm. She will never look at others with a loving glance. She will not be able to plait her hair tresses because they are very short. She is not even firm in her thoughts. She wears an ampaṭaittāli. Usually this is worn by young children. She wears a blue silk dress. Sitting in the shade she plays with wooden toys. The mother of this young maid says that the child's father is the Lord who has neither end nor beginning. This conveys the idea that He is the father of all. These words from her mother confuse the young maid when she sees the Lord in procession.

⁷ Tirukkailaya nanavula Kanni* 10-41.

* Kanni = stanza of two lines

⁸ Ibid Kanni. 66-72

Petumpai:

The age in petumpaipparuvam varies between seven and eleven. The girl in this age group is remarkably beautiful and charming. Her face resembles the lotus and the full moon. She wears ear-rings. Her lips are rosy. She wears bracelets on her wrists and a tinkling ornament of her feet. She wears a bright colourful dress. The form of her body is so graceful as if it is made of sweet nectar. Her words are sweet like the parrot's prattle. She plays with her friends. The young maid with her friends draws the figure of the God of love and his belongings. At that time the procession of Lord Siva comes along that side. The young maid who sees Lord Siva loses her bangles, dress and charm. She looks in the direction of the procession even after it has passed by. She stands helpless having completely lost herself.⁹

Mañkai:

A girl from twelve to thirteen years of age, who is well-figured and well adorned is described as taking out young birds from their cages and teaching them to speak. At that moment Lord Siva in a procession passes by. The very moment she sees the braided locks of Lord Siva, she loses herself. She looks at her garlands and His. She gazes at His beauty and hers. She sees His mighty shoulders and her shoulders. She gazes at Him for a long time and sighs. Without caring for the modesty inherent in women, she melts in love.¹⁰ This meeting of the finite and the Infinite signifies that the finite soul has to grow into the likeness of the Infinite.

Matantai:

The form that a young maid in this age group of fourteen to nineteen years has, shines like the divine nature of sweet, pleasant Tamil. Her eye-brows are like the bow of Siva. Her lips are red like coral. Her eyes resemble the javelin of Muruga. The author here resorts to a description of this young maid from head to foot. She adorns herself with different kinds of ornaments. Seated on a mat and

⁹ *Ibid.* Kann. 87-89

¹⁰ *Ibid.* Kann. 108-111

surrounded by her friends, she is playing the musical instrument yāḷ and singing a song in the paṇ cikamaram (raga nadanamakkriya) in praise of Lord Siva. At that time she hears the tinkling sound of the bell on the neck of the bull on which Lord Siva is coming in a procession. Everyone looks at Lord Siva. This young maid of maṭantaipparuvam thinks that the glance of the eyes of these people might affect her Lord. She therefore, tries to go near him, but feels tired. She starts speaking about her ardent love for Him. She glances at Him and tears fall from her eyes. She, being unable to control her passion, hugs herself imagining that she was embracing the Lord Himself. She becomes depressed very much and this results in the loss of the complexion of her body.¹¹

Arivai:

A woman whose age is between twenty to twentysix years of age is said to be in the Arivaipparuvam. Her beauty is beyond comparison. She wears a golden girdle. Her elegant gait is like that of a swan. In a manner of realising the scope of the Tirukkural all despise the poor (but) all praise the rich', while she tries up a girdle around her slender and poor waist she adorns herself with pāṭakam on her feet and a bracelet on her waist. Poor refers to the slenderness of the waist and 'rich indicates the rest of the body. This lady, who is like the Goddess Lakshmi consort of Lord Viṣṇu, is pictured tuning the vīṇa and singing songs by way of expressing her love towards God. By that time the procession of Lord Siva arrives there. At the very moment she sees Him, she forgets the sweet music, her noble birth and other things. She says, 'Oh friends!, it is only today that we have the privilege of witnessing real beauty and charm. If I do not now enjoy it, is there anything fruitful in our woman-hood?'. Looking at the face of the Lord, she talks with Him through her glances. She adjusts her hair tresses and dress. She worships Him, She cries out, sighs and loses all her charm.¹²

11. *Ibid. kannu* 123-132

12 *Ibid. kannu* 136-148

Terivai

A woman whose age is between twenty six and thirty one years of age is said to be in the *terivaipparivam*. The form of her body is so beautiful as if it is made out of sweet ambrosia. Here, the author compares the nature and manner of the lady to the various parts of a day and the different seasons of a year. The soft words which she speaks are clear as dawn; her figure by way of inducing the flame of love in youths, is like the noon-time; the redness of her feet and palms remind one of twilight. As her face resembles the full moon, she has taken on the beauty of the night time. Her thin waist like lightning reminds one of the rainy season. Because the form of her body is like the tender shoot of a mango tree, (the *māntalir*) and her lips like the flower of (the Bengal kino tree) *murukkamar*. She resembles the sweet pleasant *iḷavēṇil* the early summer.

She dresses* herself neatly and adorns herself with different kinds of ornaments. Her beauty is so great that it captivates the hearts of people. She wears a red silk, and has round her neck the red coloured *kalunir* garland. She is pictured playing the game of draughts. When she sees the matted locks of Lord Siva, who is coming in procession, she loses her beauty, charm and all her maidenly modesty. She boldly states that if he is Lord Siva who is going in procession, He should give her the cassia garland which He wears and only then pass on. If He does not bless her with His garland she would consider what to do with Him. So saying gets depressed and languishes.¹³

Pēriḷampēṇ:

Women whose age ranges between thirty two and forty years are classified under this category. The words of a woman of this group are melodious and she speaks in a humble manner. She stands as a good exemplar of the contents of the *Tirukkuraḷ* 'the enjoyment of the five senses of sight, hearing, taste, smell and touch can only be found with

13. *Tirukkailāya nānula Kanni*. 149-155, 165-171

* Beauty of dress means equipment for the heavenly journey in the shape of firmness of faith? *Hymns of the Alvars*, p.60.

the braceleted' She is described as being immensely beautiful. She is like the beauty of beauties. She has such rosy lips as would captivate even the hearts of rishis. She perfumes her body with 'citari' a kind of scent. Some of the ladies greet her. Some fan her smoothly with the help of whisks. The periḷapeṇ sits among the ladies and sings that the eyes would see nothing but He; the ears would hear nothing but His glories; the hands would worship nothing but His feet; this would be true love towards Lord Siva. At that time she sees the Lord coming through her street. She says, 'Oh My Lord! You came here just to show us the beauty of your sacred form which was already seen and enjoyed by the other ladies. You have stolen our bangles. You made us feel depressed. Is this your real nature?' She keeps saying all such things in a depressed state of mind. The streets through which Lord came in procession are filled with the supplicating noise from the ladies.¹⁴

Ālu taiya piḷḷaiyār Tiruvulāmālai:

In this composition of Ulā, the author Nampiyāṇṭār Nampi has praised St. Jnanasambandar as the hero.

St. Jnanasambandar lived in Cikāḷi. The Brahmins praise the glories of Jnanasambandar and request him to come in a procession. St. Jnanasambandar grants their wish. Then he starts to get dressed to attend the procession. He wears a floral wreath made of caṇpakam puṇṇākam, iruvāṭci, mullai and lotus. He adorns himself with diamond ear-rings, a garland of gems and a bracelet of pearls for his upper arms. He wears the sacred thread. He smears over his body, the sacred ash and wears a fine dress. When the elephant drivers bring a black male elephant to the street for the procession of St. Jnanasambandar, people from all sides assemble together. The place, because of its sound, is like the roaring sea, the conchs are sounded. The poets sing. The umbrellas, the whisks and garlands are brought out to the street. The delighted ladies with surging love join together and seek out places such as the stage, the palace, the squire hall, wide

streets and raised verandas to look at the procession. The ladies of all stages from *petai* to *pēṟiḷampēn* go out in the street and see the procession of St. Jnanasambandar seated on a black male elephant, looking like the moon which shines on a rock. When they see him, they worship him and they lose their bangles, clothes and beauty. They are intoxicated with love. The complexion of their body gets changed. These ladies argue whether the hero who is going in the procession is indeed Lord Muruga or the God of Love. They go near and find that he is St. Jnanasambandar. They beg the elephant on which he is seated to proceed slowly. They say that he has not only given them his garland but that he does not even look at their faces. One of them says that the hero has looked at her and so she thinks that they would be blessed by him. These ladies who have lost their maidenly modesty and dress, go near St. Jnanasambandar as if they are going to fight with him. With their eyes as arrows and their eyebrows as bows. They beseech him to give them his garland and ask him whether it is lawful on his part to deny them his garland is responsible for the loosening of their bangles.¹⁵

There after these ladies start talking to them-selves. The ladies have thought in vain that they could get the garland from him. Then they say that there could be no one so ignorant as they are. They point out that St. Jnanasambandar has no pity for ladies. They blame him in several ways. They melt in the flame of love and lose their beauty, charm and the ornaments they wear. They sigh and they mistake their upper garment for the garland. They take out flowers thinking that it is sandal paste and smear it on themselves. Imagining their wooden toy as their pet parrot they teach it to speak. Before these ladies with such ardent love, have finished worshipping him, the procession of St. Jnanasambandar ends.¹⁶

While Cōramāṇ Perumāḷ Nāyanār has dealt elaborately with all the seven-fold divisions of womanhood, and has described their beauty, their play and pastime and their reaction after looking at the Lord,

15. *Aḷṭaiyā Pillaiyār Turuvukamalai* Kanni.88-100,117-133

16. *Ibid* Kanni.139-143.

Nampiyāntār Nampi has described them collectively. In Tirukkayilāyañāṇavulā, Lord Siva is praised as the hero. In the composition of Nampiyāntār Nampi, St. Jnanasambandar is the hero. In this literature of ulā, the name of the hero is mentioned and only the ladies are pictured as falling in love with the hero. Hence, the theme of love dealt with in ulās could be considered as falling under the division of penpar kaikkilai (one sided love of the ladies) of purattiṇai. The main object of ulās is to portray the valour and glories of the hero.

When a king, a god or a saint is coming in procession, ladies of all ages from pētai to pēṇlampen are imagined to fall in love with the hero.

Except the Almighty, all the other beings can be considered to be feminine in nature. Just as a woman is said to have seven stages in her life, a soul also has seven stages. They are as follows:

Seven Stages of a woman Seven stages of a Soul

- | | |
|--------------|--|
| 1. Pētai | 1. Wish (desire to see the Lord) |
| 2. Petumpai | 2. Meditation (meditating about the deeds of God) |
| 3. Maṅkai | 3. Constant contemplation |
| 4. Maṇantai | 4. Desire (An intense desire to experience God) |
| 5. Arivai | 5. Taste (Aiming to be blessed with God's grace) |
| 6. Terivai | 6. Devotion (Seeing God in all worldly things) |
| 7. Pēṇlampen | 7. Highest Devotion (Surrendering one's soul to God) |

Thus the prabandhas of eleventh tirumuṇai inculcate bhakti through madhura bhava and link the soul to the Supreme Being.

A BRIEF COMPARATIVE STUDY OF LOVE MYSTICISM IN SAIVISM WITH THAT IN OTHER RELIGIONS.

Religion is the way that leads to God. It is the process of reunion of the soul with God. Swami Sivananda emphasizes this fact by telling that religion shows the way to attain God or the final beatitude. The source of all religions is God. Real religion is one and it is the religion of love. Love seems to be the essence of the creeds of all religions. The true mystic applies it to whatever guise it may assume. Love results in self-renunciation and self-sacrifice, the giving up of all possessions for the sake of the beloved without any thought of fruition. This losing of self is the real sacrifice brought about by love. So love is the guide to the world above, the stair leading up to the portal of Heaven; through the fire of love iron is transmuted into gold and the dark clay into a shining gem. Love, it is that makes the heedless wise, and changes the ignorant into an adept of the Divine mysteries; love is the unveiler of the Truth, the hidden way into the sanctuary of God'.¹ Thus the love of God is the basis of all religions.

Mysticism:

Between Soul and God there is a great attraction, though it may be a secret affinity. 'an affinity that each knows, and that so understand, an affinity that cannot be denied but that cannot be fathomed. On this kinship is based religion, and mysticism in its sane, sober, well-balanced aspects, is one of the fruits of religion'. "For many mysticism means simply an abandonment of all attempts to reconcile the 'religious sentiment' with intelligent thought, a deliberate yielding of one's self to any unchecked and unverifiable fancy or speculation which seems to interpret the vague yearning of the soul after a transcendent being...or at best the term stands for the

¹ *The Sufi Path of Love*, p 146.

exalted state of a few saint like beings who have attained to a preternatural state of communion with the Deity".² "The word 'mysticism' has, furthermore, been commonly used to cover both, (1) the first hand experience of a direct intercourse with God and (2) the theologico-metaphysical doctrine of the soul's possible union with Absolute Reality, i.e. with God. Mysticism..is a doctrine of union with the Absolute. It implies to a certain metaphysical conception fo God and of the soul and it implies further, a mystic way of attaining union with the Absolute".³ And it is the attitude of mind which consists in the spiritual quest of man for union with God culminating in unitive experience. According to Allen Brockington, 'Mysticism considered as an outlook, is a way of seeing the great things in the small things, and the 'mystical experience' is the unitive knowledge of the great thing'.⁴ The aim of all mysticism is the unitive life. F.C. Happold classifies the mystical experience into two types namely 'the mysticism of love and union and mysticism of knowledge and understanding'. Anders Nygren points out that all true mysticism belongs decidedly to the Eros-tradition and the ladder symbolism is one of the favourite forms of expression of the Eros-motif.

The Three-fold Mystic Way:

Generally the mystic way of catholic theologians is classified into three stages. They are the way of purgation, the way of Illumination and the way of union. Plotinus in a splendid phrase calls the mystic way as "the flight of the alone to the Alone". The Mystic way.. is described as steep and hard, lonely and arduous, a way of 'ladders' and 'steps' and 'ascents'. The historic 'grades' which divide the way into well-market levels, or heights of ascent, are the purgative, the 'illuminative, and the unitive stages'.⁵ "The mystic way is more like a slope than a staircase, and it is sometimes a slippery slope, with constant slipping backs"⁶ The 'self' passes through this mystic way.

2. *Mysticism, The Encyclopaedia Americana, Vol 19*

3. *Mysticism, The Encyclopaedia of Religion And Ethics, Vol 9 Ed by James Hastings*

4. A. Allen Brockington: *Mysticism And Poetry*, p.208

5. *Mysticism, Encyclopaedia of Religion & Ethics Vol.9*

6. F.C. Happold *Mysticism*, p.56

The first step in the mystic way is the purgation of the self. That is, the self realizes its own impurities and imperfections and becomes aware of the Divine Reality. Then it tries to enlighten itself and moves a step further towards the union with God. Purgation is a "state of pain and effort". The self which is purified in the purgative stage enters the illuminative state and this is the 'contemplative state'. All the contemplatives agree to apply themselves to God, or to seek union with Him by the powers of the soul, but especially by the most noble powers of it, called the 'will'. St. Teresa says: 'The soul now seeks not and possesses not any other will than that of doing our Lord's will, and it prays to Him to let it be so; it gives to Him the keys of its own will henceforth the soul will have nothing of its own all it seeks is to do everything for His glory according to His Will'.⁷ In a similar manner, we find a verse in Tiruvacakam St. Manikkavachakar prays: 'Please listen our Lord! To Thee a word we should request Grant us the boon of serving to Thee alone. May our eyes by night and day preceive nought else but Thee'.⁸ Here the self completely surrenders itself and stands ready to reach the final goal of union with Reality. The unitive way is the true, final and triumphant goal of the spiritual quest of a mystic. This is said to be the end of the mystic's journey. "Union must be looked upon as the true goal of mystical growth; Intense forms of it described by individual mystics, under symbols such as those of Mystical Marriage, Deification or Divine Fecundity, all prove on examination to be aspects of this same experience seen through a temperament".⁹ Again Underhill writes, "The mystic way has been a progress, a growth in love; a deliberate fostering of the inward tendency of the soul towards its source".¹⁰ This classification of the mystic way may be regarded as a 'Useful general guide' followed by the mystics. "These three stages may be figuratively described as a ladder leading from sensuality to spirituality and from spirituality of Godliness".

7 *Mysticism And Poetry*, p.143

8. *Tiruva.7-19*

9. *Underhill Evelyn: Mysticism*, p.170

10. *Ibid.* p.428

The Idea in Islam:

Sufism and its relation to Islam: 'Sufism' is a term applied to the philosophical and religious system of a class of Moslem ascetics. The basic principles of the Sufism are that God is the only Real Existence and that human soul is 'an emanation from His essence'. The soul can return to Him only by the way of love which will make it reunite with Him. E.J.W. Gibb stresses this idea by saying, 'by love, and by love alone, can the soul of man win back to its Divine Source and find its ultimate goal in reunion with the Truth'.¹¹

Mystics of all religions have described the progress of the spiritual life as a journey or a pilgrimage. The Sufi who sets out to seek God calls himself a traveller or a pilgrim (Salik). He travels stage by stage until he reaches the goal of union with Reality. Having become a seeker after God he has to pass through Seven stages of the spiritual pilgrimage. They are, "1. Repentance 2. abstinence 3. renunciation 4. Poverty 5. Patience 6. Trust in God 7. Satisfaction"¹² Shihab ed Din Suhrawardi concludes that "Sufism is worship of God based on love (mahabbat). Sufi views the relation between the creator and the creative as that of a lover and the beloved....the terms favoured by Sufis corresponding to lover and beloved are "Ashiq u Ma' shuq" while love in this connection, is 'ishq' a word of Arabic origin, of course, is more particularly used of 'I' amour passion".¹³ The Sufi mystics make use of the most vivid and abundant vocabulary of symbolism drawn from the language of carnal love. "All the love romances and allegories of Sufi poetry are shadow-pictures of the soul's passionate longing to be reunited with God".¹⁴ The ultimate and the sole goal of the Sufi is total absorption in the Deity by means of 'fana', annihilation.

11. *The Sufi Path of Love*, p. 11

12. R.A. Nicholson. *The Mystics of Islam*, p. 29

13. Rice Cyprian. *The Persian Sufis*, p. 34

14. *The Mystics of Islam*, p. 117

Saivism:

The sacred literature of Hinduism consists mostly of the sacrificial prayers and hymns. Hindu mysticism of the middle ages was a practical devotional mysticism which set out the philosophical ideas about Reality and God. It was believed that only through deep devotion and self-surrender to God the soul could reach Heaven.

Saivism or the worship of Siva as the Supreme self, was widely practised in India from ancient times. Being called the sacred path (Tiruneri) it was popularised in South India during the period of Saiva Samaya acaryas (7th C to 9th C). Saivism describes the relation between God, soul and matter in terms of 'pati, Pasu and Pāsam'. The Indian philosopher Radhakrishnan uses a somewhat different scheme to describe this path of perfection. The three stages of the way of perfection he calls Purification, Concentration and Identification. "Saiva siddhanta takes the soul step by step to the realisation of the Supreme Bliss through the triple process of 'purity, unity and divinity', i.e. it gets purified from mala or pasa, realises its unity with God and thus achieves divinity.

Though Saivism speaks of the relation between Siva and the soul as that between master and slave, the other relations are also stressed. The God-intoxication leading to madhurabhava is one among those relations between God and the soul. The four great Saiva Samaya acaryas expressed their intense love of God in the form of love-lyrics.

Mysticism of Love:

Human love pertains to man and woman whereas the divine love obtains between the finite and the Infinite. Even in the earthly love, "a woman's love is less egotistic, less ephemeral than man's The woman, on the contrary, is more devoted and faithful to the one she loves on human terms",¹⁵ And the woman who loves always transcends the man she loves, because life is greater than fate. Her devotion wants to be immeasurable; that is her happiness. Evelyn Underhill says, "It was natural and inevitable that the imagery of

15 F.J. Sheen: *The World's First Love*, p.157

human love and marriage should have seemed to the mystic the best of all images of his own 'fulfilment of life'; his soul's surrender, first to the call, finally to the embrace of Perfect Love The constant use of such imagery by Christian mystics of the mediaeval period is traceable to the popularity of the Song of Songs, regarded as an allegory of the spiritual life....The mystic loved the Song of Songs because he there saw reflected as in a mirror, the most secret experiences of his Soul".¹⁶ Thus human love serves as the best symbol of the spiritual love. The carnal love is the counterpart of the divine love. Aldous Huxley calls the earthly love as the 'introduction' to the spiritual love of godhead. This conception of God as the Bridegroom and the soul as the bride became familiar in later mystical literature, and it was first dealt with in detail by Saint Bernard of Clairvaux. "The men of twelfth century were deeply concerned with the problem of love carnal as well as spiritual. The century saw the emergence of the ideal of romantic love, so vividly mirrored in its literature, and its mysticism is fundamentally the mysticism of love. The foundation stone of St. Bernard's mysticism is the love of God".¹⁷ St. Bernard in his mystical work of *Sermons on the Song of Songs* speaks of the Divine Word as the Bridegroom and the soul as the Bride.

He prefers this figure because pure love is not mercenary. Pure love does not draw its strength from hope, nor is it injured by distrust. This is the love that the bride has; for all and everything she is, is this. All her being, all her hope, is love and love alone. The bride overflows with love and there with the bridegroom is content, He seeks not else from her. She has not else to give. It is this which makes him the bridegroom, her the bride.¹⁸

16. *Mysticism*, pp.136, 137

17. F.C. Happold: *Mysticism*, p.204

18. *Ibid* p. 209

a *Isiah*, liv. 4

b *Jeremiah*, II-2, III-8, 14,20

c *Psalms*, 45-10-16

d *Romans*, 7-14, *Ephesians*, 5-22-33

The erotic symbolism of the Song of Songs is not the only incentive of Holy Scripture to the use of love imagery by Christian mystics. The book of Hosea (one of the books in the Old Testament) is indeed the Book of the Beloved. The symbolism of love is also found in Isaiah^a, Jeremiah^b, Psalms^c, in the Old Testament and in the verses of St. Paul^d in the New Testament. These scriptural representations of the love of God for Israel, love of Christ for the Church, yielded to the devout imagination of the mystics a symbolism of intense erotic application. Spiritual espousals and spiritual nuptials have since become common usage and common place of Christian mysticism.

The Spanish mystic St. Teresa describes the process of the soul's mystical ascent to God in the symbolic language of human love. St. Teresa in her work of 'The Interior Castle' pictures the seven Mansions through which the soul passes on its way from the state of purgation to union. She asks us to go in imagination through each of them. "In the fifth room the soul 'betrothed' to God. Then in the sixth stage of the pilgrimage comes the agony of waiting, an experience which St. Teresa says is as if a spark were entering the soul from God, causing 'most welcome pain'. At last in the seventh room, comes the spiritual marriage in which the soul (the Bride) is abandoned to God (the Bridegroom) in complete, reciprocal love".^e The "Degrees of Orison" described by St. Teresa are the following: Recollection, Quiet, Union, Ecstasy, Rapture, the pain of God and the Spiritual marriage of the soul.

The seven stages of Sufi's ascent to God begins in adoration and ends in spiritual marriage. "The following are the stages which the Sufi has to perform. Having become a searcher after God, he enters the first stage of service. When the Divine attraction has developed his inclination into the love of God, he is said to have reached the second stage of love. This Divine love expelling all worldly desires from his heart, he arrives at the third stage of seclusion, then he reaches the fourth stage of knowledge. The fifth stage is called

^e I. G. G. Mac Gregor: *Introduction to Religious Philosophy*, p 181.

ecstasy. During the next stage he is supposed to receive a revelation of the true nature of the God head, and to have reached the sixth stage of 'truth'. The next stage is that of 'union with God'.²⁰ In 'Tirukkayilāyañāula' the author Ceramanperumal nāyaṇar brings out symbolically the seven stages of the soul's progress of love towards the Almighty. Yajñavalkya himself uses in one passage the favourite mystic symbol of a spiritual marriage to represent the final union with the Absolute. 'As a man when embraced by a beloved wife, knows nothing that is without, nothing that is within, thus this person, when embraced by the intelligent (prajna) self, knows nothing that is without, nothing that is within' (Brhad Up. IV, iii 21).²¹

A General Survey of Love:

The Grace of God: While Christianity conceives God as Father, Saivism and Islam generally speak of God as Master. "The difference in the God-man relationship between Eastern religions and Christianity is that in the Eastman moves towards God, in Christianity, God moves first towards man".²² But even in the tenets of Hinduism and Islam it has been said that only by God's grace, man turns towards God.

" 'Tis the sun's self that lets the Sun be seen".²³ E.H. Palmer in 'Nafasi' points out "Attraction is the act of God, who draws man towards Himself. Man sets his face towards this world and is entangled in the love of wealth and dignity, until the grace of God steps in and turns his heart towards God. The tendency proceeding from God is called Attraction; that which proceeds from man is called Inclination, Desire and Love".²⁴ A true devotee feels that his praying is not his own effort or his own achievement but comes down above, streams out of the plenitude of God's love. The Saiva St. Manikavacakar says "avan aruḷāle avan tāḷ vaṇaṇi" that is through

20. *The Sufi Path of Love*, p 8

21. 'Mysucism' *Encyclopaedia of Religion And Ethics*. Vol.9

22. *The World's First Love* p.147

23. Quoted in *The Mystics of Islam*, p 50

24. *The Sufi Path of Love*.p.141

His grace alone I bow to His feet. The saint emphasizes this fact of God's grace in many places in his work, Tiruvacakam. He says, "Even when I had not seen Him He entered my frame and stayed in my heart, and sublimating made my soul His own with mercy".²⁵ In another stanza, he says,

"Siva, the mighty Lord, as honey and as rare ambrosia Sweet,
Himself He came, entered my soul,—to me His slave gave
grace;"²⁶

The Vision of God in Everything:

The Sufi regards that God is everywhere and in everything. The Sufi mystic sees his beloved in all objects and in all places. A Sufi mystic poet sings,

"In the market, in the cloister —only God I saw
In the valley, and on the mountain—only God I saw
Like a candle I was melting in His fire
Amidst the flames outflanking—Only God I saw".²⁷

We get a similar example in St. Manikkavacakar's song God's omnipresence is felt by this saint everywhere. He beholds Lord Siva as His beloved in all places wherever he goes.

The love-lorn hero parts from his beloved to gather wealth in a distant country. But his heart is heavy with the feeling of separation from his lady-love. His ardent love towards her makes him see his beloved in all things. He says, "in all sides and in all parts of the world I see my beloved's black large eyes, rosy lips and her tender beautiful form which is adorned with golden jewels".²⁸

Vidyapati, a 14th century Indian poet describes the state of love-lorn hero who is waiting to see his beloved as:

25. Tiruva. 31-3 (Tr.by K.B.)

26. Tiruva. 38-10 (Tr by G.U.Pope)

27. Quoted by F.C. Hoppold. *Mysticism*, p.220

28. T.K. stanza.341

"He is happy, waiting
 waiting the whole night
 He never goes to bed
 whoever comes
 appears to be you.
 The forests and the gardens
 The groves and the huts
 are filled with your presence.
 Again and again he swoons
 without you
 such is his love
 O Malati
 Sweet is your fate".²⁹

The omnipresence of God is expressed in Christianity as follows:

"Whither shall I go from thy spirit?
 Or whither shall I flee thy presence?
 If I ascend up into heaven, thou art there;
 If I make my bed in hell,
 behold, thou art there".³⁰

It is the well-known technique of the poets to select suitable similes and metaphors, when they try to express their inner feelings and when they describe other objects. It is natural for a lover to admire the beauty and the charm of his beloved. In the devotional literature, the God-intoxicated lovers who are attracted by nature and the enchanting form of God, try their best to express the splendour and the beauty of God in their soul-stirring hymns.

The similes which are used by the poets vary according to their temperament and character. 'If he be a religious artist, a spiritual poet, his ideas of reality are likely to clothe themselves instinctively in forms of beauty and glowing images of human love'.³⁰ The mystical

29. *Love Songs of Vidyapati*, p. 64. Song 25

29a. *A psalm of David* 139-7,8

30. *The Mystics of Islam*, p. 104

experience of the Saiva saints affirms this truth. In the description of the eyes of the lady-love the similes chosen by Manikkavacakar are all from the spiritual side unlike the similes chosen by other poets.

"Her eyes are as wide as the love which I have for my Lord;
The darkness in her eyes is as black as the blackness of the
worldly attachments from which the
Lord has been pleased to free me;
Her eyes are as bright and lustrous as His abode;
Her eyes are as white as His sacred ashes which
He smears on His shoulders;
And her eyes are as long as the length of my
discourse on the grace of His holy Feet".³¹
"Divine love is beyond description, yet its signs are
manifest".³²

Likewise in the Song of Songs, the soul or the bride goes out in search of her Lord. She requests her companions to convey to her lover the message that she languishes with love. In order to console her, they ask the bride to speak of her Divine Lover. They ask the bride, "what manner of person is thy beloved of the beloved, O thou most beautiful among women? What manner of person is thy beloved of the beloved, that thou hast so adjured us"? Then the bride gives a clear description of her beloved as follows:

"My beloved is white and ruddy, His head is as the most fine gold, his locks are bushy, and black as a raven". "His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set. His cheeks are as a bed of spices, as sweet flowers; His lips like lilies, dropping sweet-smelling myrrh. His hands are as gold rings set with the beryl; his belly is as bright ivory overlaid with sapphires. His legs are as pillars of marble, set upon sockets of fine gold: his countenance is as Lebanon, excellent as the cedars. His mouth is most sweet; yea,

31. T.K. Stanza 109.

32. *The Mystics of Islam*, P. 113

he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem".³³

The description of the lover or the beloved is quite common in Sangam literary works. In mediaeval literature there are two types of description one from head to foot (*kecāti pātam*) and the other from the foot to the head (*patāti kēcam*). The poets who are inebriated with the love of God, describe the enchanting figure of the Lord in their songs in the latter manner. A saint of Saiva Tirumurais whose heart was attracted by the bewitching beauty of the dancing pose of Lord Siva composed a *patikam* in the type of *patāti kēca* description. He depicts, "Lord Siva's roseate feet are adorned with *kalai*, *cilampu*, *kinkini* and *catankai*. His well formed legs are bright as rubies; the *kaccu* (belt) tied on His dress is of tiger's skin, His belly *unticculi* (navel) *utarapāntanam* (girdle), His mighty shoulders, His beautiful throat, the smile on His ruby lips, the glittering rings on His beautiful ears, His blossomed face with lovely eyes and a forehead eye, His matted locks of hair decorated with garland of flowers, have taken full possession of my mind".³⁴

The Sufi mystic poet sings of the beauty of his Beloved as:

"O Beauty worshipped ever
With what sweet pain and joy
Hid from the world's endeavour
But seen by spirits' eye!
Beloved, unveil the splendour
of all the skies and spheres—
Let thy moon face so tender
Swim through my stormy tears!"³⁵

To a spiritual poet "the rosy cheek of the beloved represents the divine essence manifested through its attributes; her dark curls signify the One veiled by the many".³⁶ In Sufi mysticism sometimes

³³ *The Song of Solomon Chapter 5-10-16.*

³⁴ *Tiruv. 22 / 10*

³⁵ *The Sufi Path of Love, p.45*

³⁶ *The Mystics of Islam, p.104*

God is described as the beloved and man as the lover. In Tirukkovaiyar, one of the Saiva Tirumurai, we find this type of mysticism.

Separation:

Separation is one among the five aspects of love depicted in the literary works of Tamil. A song or a poem dealing with separation attracts the reader by its note of pathos. There are a number of poems in Sangam literature which deal with the theme of separation. Even among the Tamil devotional hymns one can find a major portion of verses dealing with the anguish of the lady-love during her separation from her Lord. Induced by the fervent love of God, the poets of devotional songs desire to see Him and embrace Him who is not easily accessible. So the soul craves for union with God and this period of yearning is called as separation from God.

The lady-love pines for union with her Lord, She says "So long he is closed to me,

My, body shines as mine".³⁷

Now the agony of separation makes her lose her beauty and charm. The lady-love of Tevaram hymns longing for the hero in his absence exclaims, "O Nightingales you dwell in your nest in the palmyra tree, embracing the wings of your mates and you never know the pain of separation. O Clever ones! kindly go and tell my lord who wears the cassia flower on His matted locks, that I have become pale in complexion".³⁸

In the same manner a Sufi poet who longs to attain the union with God sings with a depressed heart

"To thee my lord lament is brought,
Thou dwellest in my secret thought.

.....
A fever burns below my heart

³⁷ Love Songs of Vidyapati, p 53 Song 14

³⁸ Sam.Tev.1-60-7.

And ravages my every part;
It hath destroyed my strength and stay,
And smouldered all my soul away".³⁹

And another Sufi poet says, "I cannot traverse the road that leads away from thee; ensnarement in Thy noose is better than separation".⁴⁰

The birds in the Song of Songs entreats, "I charge you, O daughters of Jerusalem, if Ye find my beloved, that Ye tell him that I am sick of love".⁴¹ The mystic who longs to attain union with God, feels the separation from Him and narrates in his work the inner cravings of the soul and the pain of separation from Him.

For example:

My soul is also sore vexed, but thou O Lord, how long?

Return, O Lord, deliver my soul; Oh save me for thy mercies' sake.⁴²

The songs on separation are so soul-stirring as to melt the hearts of the readers.

The lady-love of the Saiva Tirumurai who is unable to bear the separation from her Lord bemoans her fate to the birds and breeze, and she seeks their help. Then she addresses her lady-confidante and speaks of her uncontrollable love for Him. "My dear! Please listen to my words. Yesterday, the Lord, my lover, came here. The sight of Him captivated my heart. When I came out to give Him alms I could not find Him there. So if I happen to see Him again I would hug Him and would never let Him go away from me".⁴³ These are the words of the love-lorn lady born out of extreme and uncontrollable love.

Similarly the bride of the Canticle, calls forth and says, "Awake, O north wind; and come thou south; blow upon my garden that the

39 *The Sufi Path of Love*, p 119

40 *Ibid.* p.113

41. *The Song of Solomon Chapter 5-8*

42. *Psalm 6:3,4*

43 *Tiruna Tev* 6: 45-8

spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits".⁴⁴ Then the bride asks her companion to tell her beloved her pitiful plight. She says "I charge you, O daughters of Jerusalem, if ye find my beloved that ye tell him, that I am sick of love".⁴⁵ Then the bride goes out in search of her beloved. She asks the watchmen of the city whether they saw her lover. Anon by his grace she finds him. Hence the bride exclaims with joy, "I held him, and would not let him go".⁴⁶

St. Manikkavacakar also exclaims:

"Close following Thee-I've seized and hold Thee Fast!
Henceforth,

Ah, whither Grace imparting would'st Thou rise?"⁴⁷

Here the lady-love of the Saiva Tirumurai and the bride of the Song of Solomon seem to be in the same mood when they are in an anxious state of waiting for the union with their Lords.

In the Saiva Tirumurai the soul as the heroine, perceives the difficulty of attaining the grace of the Lord and tries to quench her burning love for him. But the Lord appears in her dream. He rattles the drum in His hand disturbs her sleep. When she awakes suddenly He disappears".⁴⁸ He kindles her love for Him to such an extent that she exclaims in sorrow that her Lord appeared once in her dream but He resides in her mind costantly all the time.

The bride of the Canticule was alone in her garden. During the absence of her beloved, especially when the separation is prolonged, she feels very anxious to see him. She had been thinking of him the whole day. When she went to sleep, her mind was filled with his majestic figure and her heart was overflowing with fervent love for him. In that state she dreamt of her beloved and kept talking to him in

44. *The Song of Solomon. Chapter 4-16*

45. *Ibid.* 5-8

46. *Ibid.* 3-4

47. *Tiruv. 37-9 (Tr by Dr. Pope)*

48. *Tiruv. Tev 6-13-6.*

her sleep. Even in her sleep she recognised the sound of his voice. The bride of the Canticle exclaims, "I sleep, but my heart waketh: It is the voice of my beloved that knocketh".⁴⁹ Dom Louismaet writes, "Sleep, which was wont to suspend for them the organic functions of life of relation with the exterior world, had no effect on their soul, so that they could keep up even then their contemplation, their converse with the beloved, all their secret intercourse of love with God, they could also receive....His divine communication".⁵⁰

Saint Karuvurt-tevar in one of his songs expresses his desires in the speech of a heroine. The heroine who is absorbed in the gracious form of Lord Siva narrates her ardent love for Him and her desire to unite with Him. She says, "I wish to smear my body with the sacred ash which gives peace of mind; my ears long to hear the sacred words which give the knowledge of Him; my mouth slowly utters His holy names; my eyes gaze at the tabernacle where He takes His abode; My heart pants whether it will have the fortune of ever uniting with Him".⁵¹ From these words of the heroine, it is clear she has subdued the five senses and has directed them completely towards the Lord. We find a similar feeling in the 'Ansari of Heart'.

"I live only to thy will,
My lips move only in praise of thee
... ..
O Lord, give me eyes
which see nothing but thy glory.
Give me a mind
That finds delight in Thy service.
Give me a soul
Drunk in the wine of Thy wisdom".⁵²
A.J. Arberry quotes the following song:

49 *The Song of Solomon Chapter 5-2*

50 *The Mystical Initiation, p.187*

51 *Tiruvu 104*

"Telluniravan niru annutal virumpun, ceviyavan arivu nul ketkum, mellave avanper vilampun vay; kambal vimanama nokla veV.vayirikkum"

52 *The Sufi Path of Love, p 82*

"Lodgers we who on thy threshold dwell

~~~~~

Of only thee we speak, of only Thee we hear  
since we are captives caught within thy nets  
where shall we thrust our passion?"<sup>53</sup>

The very first words of the 'Song of Solomon' reveal the fire of love divine which is already burning within the soul. The soul does not even mind her lack of status in comparison with the status of the Infinite, longs and entreats the son of God to bestow His grace and kiss her. Thus she exclaims, "Let him kiss me with the kisses of his mouth; for thy love is better than wine".<sup>54</sup>

"Longing for divine contemplation, longing for the vision face to face and the joys of paradise; all these are expressed in that short ejaculation".<sup>55</sup>

The bride again says to the Lord, "Draw me, we will run after thee", ..... Here the soul surrenders to the love and mercy of the Lord and the soul entreats Him to make her all his own. A similar feeling is found in the following stanza:

"Take me to you, imprison me, for I Except you enthrall me, never shall be free, Nor even chaste, except you ravish me".<sup>56</sup>

In Tiruvacakam, St. Manikkavacakar imagines himself as a love-lorn lady and expresses the intense love towards Lord Siva, the Eternal Bridegroom. The heroine says,

I would wear His beauteous cassia; wearing it, that Sivan's.  
Muscular Shoulders I'd embrace and thus embracing them,  
I would stand locked up in Him and lost in ecstasy  
I would feign to shrink and pant for His red lips and seek

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53. *Ibid.* p.133

54. *The Song of Solomon chapter 1-1*

55. *The Mystical Initiation*, p 9

56. *John Donne's poem quoted in Tiruva Tr.by KM B p.447*



Him with melting heart and seeking, think Siva's Feet 'lone  
I'd faint, then smile".<sup>57</sup>

In another place St. Tirunavukkaracar describes in the words of the mother, the state of a lady completely lost in love. It is evident that the lady-love is completely changed, and that she has become the captive of Lord Siva. The mother of the lady-love depicts the gradual changes in her daughter as follows:

"She has heard His name, nature and place  
Now she has become mad about Him.  
She has forgotten even her parents who brought  
her up from her childhood. She has forgotten her- 'self' and her  
name and everything else',  
she has surrendered herself to the holy Feet  
of Lord Siva".<sup>58</sup>

And thus she attains the everlasting bliss in union with the Eternal Bridegroom, Lord Siva. On this happy day the soul not only ceases from its anxieties and pangs of separation, but is, moreover endowed with all grace, entering into a state of peace and joy and the sweetness of love... in which it does nothing else but recount and praise the benevolence of the Beloved, what it recognises in Him, and delights in the union of spiritual nuptial.

It is the distinctive quality of love to change the lover into the object of his love, for love has a 'unitive and transforming power'. So far therefore as the love of God possesses us, it 'transforms us into God, so that we become one spirit with Him'. Thus love is a dual relation ending in the non-dual experience of the unitive consciousness. In the light of religion, the soul walks on the bridge of earthly love and reaches the goal, Reality or God.

Bridal mysticism is a remarkable trait enlivening the devotional spirit. The relation of the bride and lover which subsists between a devotee and God is not known to the Sangam age. It is only during

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57 Tiruva 8-17 (Tr by. K.M.B.)

58. Tiruna Tev 6-25 7

the period of religious revival, i.e., during the 7th, 8th and 9th centuries that the Saiva Nayanmars and Vaisnava Ālvārs introduced this in their devotional hymns. No doubt the "Akam" type of poetry of the Sangam age exerted some influence on these saints as seen from them many themes of love adopted in their hymns with a little or no change in them. But the contribution of the Saiva saints of Tirumurais to this kind of poetry on bridal mysticism is unique and the various modes adopted by them to express their love towards Lord Śiva are original. They succeeded in depicting their love for Śiva by arousing in their minds the psychological aspects of the lady in love and pouring out their divine longings in a language of love which is quite familiar and is easily understood by others. Most of the mystical religions in Asia and Europe resorted to this devotional approach from the aspect of the bride. And the Saivite mystics have successfully experienced and expressed this in their immortal hymns in Tamil.

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## GLOSSARY


1. Abhicāra yāga : magic for a malevolent purpose, practised with sacrificial fire.
2. Ācāryā : Spiritual teacher.
3. Ādiśeṣā : a fabulous serpent supposed to support the earth on his head-King of the serpents.
4. Akapporuḷ : Love theme.
5. Aim-paṭai-t-tāli : A golden pendant worn by children in a necklace bearing in relief the five weapons of Viṣṇu as an amulet.
6. Alar : Wide publicity of love.
7. Ai-n-tiṇai : The five tracts of land.
8. Āmātyā : Minister
9. Ammānai : A Kind of women's play with balls.
10. Anril : the nightingale of India, celebrated by poets for attachment to its mate, which it never leaves nor long survives.
11. Aram : Virtue
12. Arattopu nūral : (Akap) Revealing by successive steps to the parents of the heroine her secret union.
13. Arttanāricurar : Form of Siva half female and half male.
14. Aruḷ : grace
15. Āsram : Hermitage
16. Ātmā : Soul
17. Atmabodha : Mind, individual consciousness
18. Atmatarisanam : Soul's perception of itself, self realization.
19. Bhakti : Devotion to God.
20. Brahma : The creator, one of the tirmurthi

21. Cakkirattana : centre between the eyebrows where the soul dwells in the waking state.
22. Calal : (1) An ancient game played by girls  
(2) A Poem whose stanzas are each in the form of a question and answer with the refrain calalo at the end.
23. Carya : (Saiva) First of the fourfold means of attaining salvation which consists in worshipping God in form in temple.
24. Cēl (fish) : Carnatic carp
25. Ceṅkāntal : Red species of Malabarglory-lily Gloriosa superba
26. Cevili : foster-mother.
27. Cilampu : Tinkling anklets worn by women.
28. Cintāmani : A mythical gem believed to yield to its possessor everything that is desired.
29. Ciraippuram : on the side of fence, or compound wall.
30. Ciriya tirumatal : A poem by Tirumankai y alvar
31. Cirrampalam : The sacred dancing hall at Chidambaram.
32. Cirrinpam : Earthly pleasures
33. Coppāna-t-tānā : Neck, as the seat of the soul in the dream state.
34. Cūlainoy : A class of disease-colic
35. Cuḷu-t-tit-tānā : The state of sound sleep in which mind and the sense organs are at rest.
36. Cunai : mountain pool or hill tank
37. Devās : Celestials
38. Eṇṇāṭu : afternoon
39. Eṇṇu-t-tokai : The eight anthologies of the Sangam period

40. Gandharva maṇam : A form of marriage which proceeds entirely from mutual love and which has no ritual whatever, as common among Gandharvas, a celestial group of singers.
41. Guru : Spiritual preceptor
42. Ilavu : Red flowered silk-cotton tree, Bombax Malabaricum
43. Inṇam : Pleasure
44. Intrakṇam : Cochineal insect
45. Īntu : Datepalm, Phoenix doctylifera
46. Iṇṭalaippāṇu : The meeting of lovers in a place previously agreed upon.
47. Iṇṭiccuram : middle of a desert.
48. Jñāna mārgā : The path of wisdom, considered as the most advanced of the fourfold means of salvation.
49. Kai-k-kiṭai : Unreciprocated sexual love, as one-sided
50. Kaitai : Fragrant screw pine
51. Kaṭavam : A low spreading shrub
52. Kaṭavu : Clandestine union between lovers
53. Kaṭṭi : Indian tree spurge
54. Kāmā : The God of Love
55. Kamuku : areca palm
56. Kaṇavu : dream
57. Kaṇi : (1) astrologer (2) East Indian kino tree.
58. Kaṇṭakam : a water thorn
59. Kāṇai : Malabar glory lily red or white species (Gloriosa superba)

|     |                |                                                                                 |
|-----|----------------|---------------------------------------------------------------------------------|
| 60. | Kār            | : Winter season.                                                                |
| 61. | Kāpakam        | A tree in svarga supposed to yield whatever one wishes to have.                 |
| 62. | Kāpu           | : Conjugal union, chastity                                                      |
| 63. | Karupporuḷ     | : Distinctive regional features of each of the aintinai or five tracts of land. |
| 64. | Kāpi           | : Vinegar                                                                       |
| 65. | Kevala         | : Absoluteness, isolation                                                       |
| 66. | Kiṅkiṇi        | : Tinkling ornament for the ankle                                               |
| 67. | Kōṅku          | : the silk cotton tree. <i>Bombax gossypinum</i>                                |
| 68. | Konrai         | : a tree; cassia fistula                                                        |
| 69. | Kōvai          | : a kind of poem                                                                |
| 70. | Kōyil          | : Chidambaram                                                                   |
| 71. | Kriyā          | : (Saiṣa) Second of the four-fold means of attaining salvation                  |
| 72. | Kurā           | : Bottle flower blossom, as shaped like a doll, <i>Webera Corymbosa</i>         |
| 73. | Kurava         | : hunter                                                                        |
| 74. | Kuṛiṇci        | : Hilly tract                                                                   |
| 75. | Kuruku         | : Heron                                                                         |
| 76. | Kōṭaiḷai-t-tal | : to draw circle on sand                                                        |
| 77. | Kuṭamulā       | : Large hemispherical loud sounding drum                                        |
| 78. | Kuvalai        | : The water-lily                                                                |
| 79. | Kuyil          | : Indian cuckoo, <i>Endynamis honorata</i>                                      |
| 80. | Madhurabhava   | : bridal mysticism                                                              |
| 81. | Maṇṇaiyar      | : Women of desert tract                                                         |
| 82. | Maṇṇam         | : Agricultural tract                                                            |



83. Maṭal : palmyra-stem.
84. Maṭal-ūrtal : To ride a horse of palmyra stems; as a disappointed lover to win his love.
85. Mayōṇ : God of Mullai region
86. Mēkalai : A jewelled girdle
87. Mullai : (1) Jasmine (2) Forest tract
88. Mummalam : The three impurities of the soul which cling to it until it attains final liberation
89. Muṇṭakam : Thorn bush
90. Muppuri nūl : The sacred thread.
91. Murukkamalar : The butea frondosa
92. Mutar poruḷ : (Akap.) Nature of land and seasons
93. Mūvar mutalikaḷ : The three pioneer Saiva Saints, viz. Sambandar, Appar, Sundarar
94. Naṇṭakal : Mid-day
95. Nāṇṭal : bashfulness
96. Nāṇṭal : stone erected in honour of a hero on his tomb.
97. Neytal : Maritime tract
98. Ninnittam : 
99. Nirvāṇa : Absolute extinction or annihilation of all desires and passions and attainment of perfect beatitude.
100. Paṇalai : Sallowiness, paleness of complexion from love-sickness
101. Pālai : arid, desert tract
102. Paṇ : melody type
103. Pāṇan : an ancient class of Tamil bards and minstrels

104. Pāṇkan : friend of lover
105. Pañcākṣarā : The five lettered mantra whose presiding deity is Siva, viz. na ma ci va ya
106. Paramātma : God as the supreme or universal self.
107. Paraṇ : Watch tower
108. Parattaiyar : Courtesans
109. Pāsam : Attachment in Saivism the bonds that bind the soul to life in the world
110. Pasu : lit. animal; living beings, the individual soul in Saivism
111. Pati : the Lord
112. Patikam : Decade
113. Pāttu-p-pāṭṭu : A collection of ten ancient Tamil poems.
114. Pāṇṇai-t-talaiyaṇ : Hero of a poem
115. Pāvai nṇṇṇu : A religious observance
116. Perinṇam : Heavenly bliss, salvation
117. Penya tirumoli : A poem in Tivya pirapantam by Tirumankai y alvar
119. Peruntinai : Improper love, one of the seven aka-t-tinai
120. Pillai-t-tamil : A poem describing the various stages of childhood of two kinds, anpar-pillait-tamil and penpar-pillai-tamil
121. Pūkalā nikaṇṇu : An ancient Tamil lexicon named after the author
122. Ponnūcal : Golden swing
123. Poru : Wealth
124. Prapañca cuti (suddh) : purification of the world

|      |                               |                                                                                       |
|------|-------------------------------|---------------------------------------------------------------------------------------|
| 125. | <u>maana</u> <u>rupa</u>      | : extreme devotion                                                                    |
| 126. | <u>Puṇa</u> <u>voci</u>       | : intercourse, meeting                                                                |
| 127. | <u>Puṇnai</u>                 | : a flowering tree-Alexandrian Laurel                                                 |
| 128. | <u>Pūvalli</u> <u>koytal</u>  | : gathering flowers, a pastime of girls.                                              |
| 129. | <u>Saha</u> <u>mārga</u>      | : the path of friendship                                                              |
| 130. | <u>Sakala</u>                 | : The state of the souls subject to the three evils and to transmigration             |
| 131. | <u>Saloka</u>                 | : The blissful condition of being in God's world                                      |
| 132. | <u>Sāmīpya</u>                | : The state of being near to God                                                      |
| 133. | <u>San</u> <u>mārga</u>       | : The path of wisdom                                                                  |
| 134. | <u>Sarūpya</u>                | : A blissful condition in which a devotee obtains a form similar to God's.            |
| 135. | <u>Sayujya</u>                | : Condition in which the soul becomes absorbed in Godhead, the highest state of bliss |
| 136. | <u>Sivalokam</u>              | : The knowledge of God.                                                               |
| 137. | <u>Sivañānam</u>              | : The world of Siva                                                                   |
| 138. | <u>Saiva</u> <u>Siddhanta</u> | : A ten constituents of a Kingdom.                                                    |
| 139. | <u>Tacārīkam</u>              | : The philosophical system of the Saivaites                                           |
| 140. | <u>Talai</u>                  | : bough with leaves                                                                   |
| 141. | <u>Tālī</u> <u>aruku</u>      | : 'tali'—a running plant, convolvulus striatus, 'aruku'—a creeping grass              |
| 142. | <u>Tanpirān</u> <u>tōlar</u>  | : Sundara murthi nayanar, as the friend of Siva                                       |
| 143. | <u>Tellē</u> <u>ṇam</u>       | : A girl's play accompanied by singing and clapping the hands                         |
| 144. | <u>Tenna</u>                  | : Siva, southern one                                                                  |

145. Tēvāram : A collection of devotional songs in honour of Siva, composed by Appar, Sambandar, Sundarar other-wise known as Tamil Vedas
146. Tillai : Chidambaram
147. Tiṇai : millet seed
148. Tiripurā : The three saerial cities of gold, silver and iron.
149. Tiruckōvaryār : A koval poem on Chidambaram by Manikkavacakar
150. Tirumurai : A poem in the ninth Tirumurai by Centanar in Praise of Siva.
151. Tiruppallāṇṭu : A poem in the ninth Tirumurai by Centanar in praise of Siva.
152. Tiruvācakam : The celebrated poem in praise of Siva by Manikkavacakar
153. Tiruvicaippā : A collection of poems by nine Saiva Saints
154. Toḷi : A lady's maid or heroine's confidante
155. Tolkāppiyam : The most ancient Tamil grammar extant by Tolkappiyana
156. Tumpi : Bee
157. Uḷā : (1) procession (2) Poem in Kalivenpa metre which describes how women of the seven 'Makalirparuvam' (womanhood) are love-stricken at the sight of the hero as they see him coming along in procession.
158. Uripporuḷ : (Akap.) that distinctive erotic mood in love appropriate to each of the five tracts of land.
159. Ūṭai : Love quarrel

|      |                |   |                                                                                                                                                 |
|------|----------------|---|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 160. | Vallai-tanṭu   | · | 'Vallai'—creeping bindweed, Ipomaea aquatica                                                                                                    |
| 161. | Varuṭai        | · | A fabulous eight legged bird.                                                                                                                   |
| 162. | Vatsalya bhava |   | the attitude of a mother to her child, which is adopted by some devotees towards the Lord.                                                      |
| 163. | Vāṇ            |   | one who dances in guise of Lord Muruga.                                                                                                         |
| 164. | Vellerukku     |   | White madar, calotropis gigantea-albiflora                                                                                                      |
| 165. | Vēṅkai         |   | East Indian kino tree                                                                                                                           |
| 166. | Vēṇyāṭal       | · | Dance of a priest possessed by Skanda                                                                                                           |
| 167. | Vilvam         |   | Trifoliate bael leafused in Saiva worship                                                                                                       |
| 168. | Vīrali         |   | Woman of pāṇ caste                                                                                                                              |
| 169. | Vīruntu        |   | guest, hospitality                                                                                                                              |
| 170. | Visiṣṭadvaita  |   | The doctrine of Ramanuja which regards the two entities cittu and acittu, as the body of Isvara the third entity and consequently one with Him. |
| 171. | Vīṇiyal        |   | morning                                                                                                                                         |
| 172. | Vīṇu           | · | Salvation                                                                                                                                       |
| 173. | Yāl            | : | Stringed musical instrument                                                                                                                     |
| 174. | Yālī           | · | A fabulous animal like a lion                                                                                                                   |
| 175. | Yānam          | : | mid-night                                                                                                                                       |

## பன்னிரு சைவத் திருமுறைகள்

|                   |                                  |                           |
|-------------------|----------------------------------|---------------------------|
| திருமுறை எண்      | நூல் பெயர்.                      | ஆசிரியர் பெயர்.           |
| முதல் திருமுறை    |                                  |                           |
| இரண்டாம் திருமுறை | தேவாரம்                          | திருஞான சம்பந்தர்.        |
| மூன்றாம் திருமுறை |                                  |                           |
| நான்காம் திருமுறை |                                  |                           |
| ஐந்தாம் திருமுறை  | தேவாரம்                          | திருநாவுக்கரசர்.          |
| ஆறாம் திருமுறை    | தேவாரம்.                         | சுந்தர மூர்த்தி           |
| ஏழாம் திருமுறை    | திருவாசகம்                       | மானிக்க வாசகர்            |
| எட்டாந்திருமுறை   | திருக்கோவையார்.                  |                           |
| ஒன்பதாந்திருமுறை  | திருவிசைப்பா                     | திருமாளிகைக் தேவர்,       |
|                   | திருடபவ்வாண்டு                   | சேத்தனார், கருவூர்த்      |
|                   |                                  | தேவர், பூந்துருத்தி நம்பி |
|                   |                                  | காடநம்பி, கண்ட            |
|                   |                                  | ராதித்தர், வேனாட          |
|                   |                                  | டடிகள், திருவானிய         |
|                   |                                  | முதனார், புருடோத்தம       |
|                   |                                  | நம்பி, சேதிராயர்          |
|                   |                                  | திருமூலர்                 |
| பத்தாந்திருமுறை   | திருமந்திரம்                     | திருவாவலாயுடையார்         |
| பதினோராந்திருமுறை | 1 திருமுகப்பாகரம்                |                           |
|                   | 2. திருவாணங்காட்டு               |                           |
|                   | மூத்ததிருப்பதிகம்                |                           |
|                   | 3. மூத்ததிருப்பதிகம்             | காரைக்காலம்மையார்         |
|                   | 4 திருவிடடை மணிமாலை              |                           |
|                   | 5. அற்புதத் திருவந்தாதி          |                           |
|                   | 6 கேஷத்திரத் திருவென்பா          | ஐயடிகள் காடவர்            |
|                   |                                  | கோன் நாயனார்              |
|                   | 7 பொன்வண்ணாதத்தாதி               |                           |
|                   | 8 திருவாரூர் மும்மணிக்கோவை       | சேரமான்                   |
|                   |                                  | பெருமாள் நாயனார்          |
|                   | 9 திருக்கையா ஞான உலா             |                           |
|                   | 10 கயிலைபாதி காளத்திபாதி அந்தாதி |                           |
|                   | 11. திருவிங்கோய்மலை எழுபது       |                           |
|                   | 12. திருவலங்குறி மும்மணிக்கோவை   |                           |

பதினேராந் திருமுறை

13. திருவெழு கூற்றிருக்கை
14. பெருந்தேவ பாணி
15. கோபப் பிரசாதம்
16. கார் எட்டு
17. போற்றித் திருக்கலிவென்பா நக்கிரதேவ நாயனார்
18. திருமுருகாற்றுப்படை
19. திருக்கண்ணப்ப தேவர் திரு மறம்
20. திருக்கண்ணப்ப தேவர் திரு மறம்

கண்ண தேவ நாயனார்

21. மூத்த நாயனார் திருவிரட்டை மணிமாலை
22. சிவபெருமான் திருவிரட்டை மணிமாலை
23. சிவபெருமான் திருவந்தாதி கபில தேவ நாயனார்
24. சிவபெருமான் திருவந்தாதி பரண தேவ நாயனார்
25. சிவபெருமான் திரு முமணிக்கோவை

இளம்பெருமான் அடிகள்.

26. மூத்த பிள்ளையார் திரு மும்மணிக்கோவை

அதிரவடிகள்

27. கோயில் நான்மணிமாலை
28. திருக்கழுமல மும்மணிக்கோவை
29. திருவிடை மருதூர் முமணிக்கோவை
30. திருவேகம்ப முண்டபார் திருவந்தாதி
31. திருவொற்றியூர் ஒருபா ஒருபு

பட்டினத்துப் பிள்ளையார்

32. திருநாறையூர் விநாயகர் திரு விரட்டை மணிமாலை
33. கோயில் திருப்பண்ணியர் விருத்தம்
34. திருத்தொண்டர் திருவந்தாதி
35. ஆளுடைய பிள்ளையார் திருவந்தாதி
36. ஆளுடைய பிள்ளையார் திருச்சுன்பை விருத்தம்
37. ஆளுடைய பிள்ளையார் திரு மும்மணிக்கோவை
38. ஆளுடைய பிள்ளையார் திருவுலாமாலை
39. ஆளுடைய பிள்ளையார் திருக்கலமடங்கம்
40. ஆளுடைய பிள்ளையார் திருத்தொகை
41. திருநாவுக்கரசர் திருவேகாதசமாலை

நம்பியாண்டார் நம்பி

பன்னிரண்டாம் திருமுறை

பெரிய புராணம்

சேக்கிழார்

**உதய சிங்கம்**

[illegible]

திரு.கொவ்வாயிலகூற்று வணக்கர் யாவும் வரப்பெற்றுள்ளன.

ਅੰਮ੍ਰਿਤਸਰ - ੧੧

புது - புது ஸ்டோர்

தூல் - தூல் வாழ்



[illegible]

| கூற்று      | சம்பந்தச்<br>தேவாரம் |           | இருதாவாக்கள்<br>தேவாரம் |           | கத்தார்<br>தேவாரம் |           | திருவாசகம் |           | திருவிசையா |           | பதினோரந்திருமுறை |                                                                     |
|-------------|----------------------|-----------|-------------------------|-----------|--------------------|-----------|------------|-----------|------------|-----------|------------------|---------------------------------------------------------------------|
|             | தி. ப. பா            | தி. ப. பா | தி. ப. பா               | தி. ப. பா | தி. ப. பா          | தி. ப. பா | தி. ப. பா  | தி. ப. பா | தி. ப. பா  | தி. ப. பா | தி. ப. பா        | தி. ப. பா                                                           |
| பாக்கள்     |                      |           |                         |           |                    |           |            |           |            |           |                  |                                                                     |
| செவி        |                      | 5-16-1    |                         |           |                    |           |            |           |            |           | 11-13-4          |                                                                     |
|             |                      | 5-25-5    |                         |           |                    |           |            |           |            |           | 11-35-64         |                                                                     |
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|             |                      | 5-15-5, 6 |                         |           |                    |           |            |           |            |           |                  | 11-7-4, 19, 45,<br>53, 76, 83                                       |
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| கூற்று               | சம்பந்தர் தேவாரம் |           | திருநாவுக்கரசர் தேவாரம் |           | கத்தார் தேவாரம் |           | திருவாங்கம்                                          |           | திருவிசையாறு            |           | பதினேழாந்திருமுறை |           |
|----------------------|-------------------|-----------|-------------------------|-----------|-----------------|-----------|------------------------------------------------------|-----------|-------------------------|-----------|-------------------|-----------|
|                      | தி. ப. பா         | தி. ப. பா | தி. ப. பா               | தி. ப. பா | தி. ப. பா       | தி. ப. பா | தி. ப. பா                                            | தி. ப. பா | தி. ப. பா               | தி. ப. பா | தி. ப. பா         | தி. ப. பா |
| கணபேட்டா             |                   |           |                         |           |                 |           |                                                      |           |                         |           | 11-8-17           |           |
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| ஆயத்தாரும் தலைமகனும் |                   |           |                         |           |                 |           |                                                      |           | 8-7-2, 3, 6, 13, 19, 20 |           |                   |           |
| மேதாழியும் தலைவியும் |                   |           |                         |           |                 |           | 8-8-1-20                                             |           | 8-12-1 20               |           |                   |           |

**காவத் திருமுறையில் "தூது" விடப்படும் பதவை முதலியன:-**

**அன்றில்:-** அன்றில்காள் பிரிவுறும் நோய் அறியாதீர் மிகவல்லீர்  
கொன்றைவார் சடையார்க்கென் கூர்ப்பவை கூறினே.  
-சம். தேவா. 1-60.7

**அன்னம்:-** அன்னங்காள்.....  
கூற்றுதைத்த திருவடியே கூடுமா கூறினே.  
-சம். தேவா. 1-60.6

கூடும் அன்னப் பெடைதான்.....  
பாடுமாறும் பணிந்தேத்து மாறுங்கூடி  
ஊடுமாறும் இவை உணர்ந்த வல்லீர்களே.  
-சுந். தேவா. 7-37.10.

**கபோதம்:-** ..... பவளக்காற் கபோதங்காள்  
நீராருஞ் சடையாருக் கென் நிலைமை நிகழ்த்தினே.  
-சம். தேவா. 1-60.5.

**கிளி:-** ஒரு பைங்கிலிக் கொன்பால் அமுதாட்டி  
மாதுதான் மருகற் பெருமானுக்குத்  
தூதுசொல்ல விடத்தான் தொடங்குமே.  
-திருநா. தேவா. 5-88-4.

பறக்கும்எங் கிள்ளைகாள் ....அடிகள் ஆரூரரை  
மறக்கில் லாமையும் வளைகள் நில்லாமையும்  
உறக்கம் இல்லாமையும் உணர்ந்த வல்லீர்களே.  
சுந். தேவா. 7 37-2.

**குயில்:-** .....எழில் இளங்குயிலே  
கோளாரை யென்னிடைக்கே வரவொருகாற் கூவாயே.  
சம். தேவா. 1-60.8.

தேன்பழச் சோலை பயிலும் கிறுகுயிலே.  
உள்ளம் புகுந்தேன் உணர்வதுவாய ஒருத்தன்.  
வரக் கூவுவாய்.  
-திருவாசகம் -18-4.

..குயிற் பிள்ளாய்.....

களத்தி கோமாள் வர ஒருகாற் கூவு.

-கயிலைபாதி காளத்திபாதி அந்தாதி.80.

குருகு. கழிக்கானல் இளங்குருகே என்பயலை.....வேதியர்க்கு  
விளம்பாயே சம்.தேவா. 1-60-2.

மனைக்காஞ்சி இளங்குருகே மறந்தாயோ.....

நினைக்கின்ற நினைப்பெல்லாம் உரையாயோ

-திருநா. தேவா. 4-12-3.

குருகு..... ஆளுரைப் பருகுமாறும் .....

நினைத்துருகுமாறும் இவை உணர்த்த வல்லீர்களே.

-சுந். தேவா.7-37-1.

கொண்டல்.....கொண்டல்காள்.... அடிகள் ஆருரைக்

கண்டவாறுங் காமத்தீக்கனை நெரிந்து மெய்

உண்டவாறும் இவை உணர்த்த வல்லீர்களே.

-சுந். தேவா.7-37-6.

தாரா. கூராரல் இரைதேர்ந்து குளமுலவி வயல்வாழும்

தாராவே.....தமியேற்கொன்றுரையீரே.

-சம். தேவா.3-63-8.

தும்பி. கோள் என்னைக் கூடக் குளிர்ந்தாதாய், கோத்தும்பி

-திருவாசகம் -10-14.

தும்பிகாள் இங்கே.....மணியம்பலவனைக் கண்டு என்

மனத்தையுங் கொண்டு போதுமினே.

-திருவிசைப்பா.10-3.

தென்றல். பூந்தென்றால்.....பாழனத்தான்....

என்னுயிர்மேல் விளைபாடல் விடுத்தானோ.

-திருநா. தேவா.4-12-4.

தானை. ....ஒண்கழிநா ராய்

ஓர் அடியாள் இரந்தாள் என்று ஒருநாட் சென்று உரையீரே

-சம். தேவா. 3-63-7.

.....வெண்ணாரைகள்..ஆரூரர்க்கு  
வாழுமாறும் வளைக முலுமாறும் எனக்  
கழுமாறும் இவை உணர்த்த வல்லீர்களே.

-கந். தேவா. 7-37-3.

பறவை: பைங்கோட்டு மலர்ப்புள்ளைப் பறவைகள் பயப்பூரச்  
சங்காட்டத் தவிர்த்தென்னைத் தவிரா நோய் தந்தானே

-சம். தேவா. 3-63-1.

பூவை: பொற்படைத்த வாயலகிற் பூவை தல்வாய் போந்துகின்றேன்  
விற்பொலிதோள் விசிந்தனுக்கென் மெய்ப்பயலை விளம்பாயே.

-சம். தேவா. 1 00 2.

.. .. .. .. பாடும் எம் பூவைகள்  
.. .. .. .. அடிகள் ஆரூரரை  
மறக்க கில் லாமையும்  
.. .. .. .. உணர்த்த வல்லீர்களே.

-கந். தேவா. 7-37-2.

பேடை: சக்ரவாளத்திலும் பேடைகள்...  
அக்ரமங்கள் செய்யும் அடிகள் ஆரூரர்க்கு  
வக்ரமில்லாமையும் வளைகள் நில்லாமையும் உணர்த்த வல்லீர்களே,

-கந். தேவா. 7-37-4.

முகில்: போகின்ற மாமுகிலே பொற்கயிலை வெற்பளவும்  
ஏகின் றெமக்காக எம்பெருமான் ....  
.... என் உள்ளுறுதோய் விண்ணப்பஞ் செய்.

- கயிலைபாதி காளத்திபாதி அந்தாதி - 75.

வண்டு: .....இசைபாடும் அலியரசே  
பண்டரங்கர்க் கென் நிலைமை பரிந்தொருகாற் பகராயோ.

-சம். தேவா. 1-60-1.

போதுநெறியளவே பேசினின் பொன்வாயால்  
ஊதத் தருவன் ஒளிவண்டே..... எம்பெருமான்  
வண்டார் மோந்தென் குழற்கே வா.

-கயிலைபாதி காளத்திபாதி அந்தாதி - 79.

வாரணம்.(சேவல்).....செஞ்சூட்டுக்  
கண்பகத்தின் வாரணமே கடுவினையேன் உறுபயவை  
பண்பகத்தின் பரிசுரைத்தாற் பழியாமோ மொழியாயோ.  
-சம். தேவா.1-60-3.

.....சேவல்காள்  
அடிகள் ஆரூரர்க்கு வளைகள் தில்லாமையும்  
.....உணர்ந்த வல்லீர்களே.

-சுந். தேவா -7-37-4.

அகப்பொருள் துறை அமையப்பாடப்பட்டுள்ள சைவத் திருமுறை  
பாடல்களில் தலைவன் கவர்ந்தவைதாாகக்  
கூறப்படுபவை:-

1. உள்ளம்: தோடுடைய செவியன் விடைபேறியோர்  
தூவென்மதிருடிக் காடுடைய சுடலைப்பொடி  
பூசியென் உள்ளங்கவர் கள்வன்  
-சம்.தேவா.1-1-1.

பன்மறை ஒதியென் உளங்கொண்டவன்  
-திருநா. தேவா.5-20-3.

உளங் கொள்ளை கொள்ள -

-திருவிசைப்பா.6-9.

2. உள்ளத் தெளிவு: எளிவந்தார்போல் ஐயமென்றென் இல்லை  
புகுந்து உள்ளத்  
தெளிவு.....கொண்ட கள்வர்.  
-சம். தேவா. -1-73-6.

3. எழில்: எவ்வஞ் செய்தென் எழில் கொண்டார்..  
சம்.தேவா.1.56.8.

ஏசலாம் பழி தந்தெழில் கொண்டவரோ..  
திருநா. தேவா 5-46-3.

என்ன தெழிலும்.... கவர்பான்  
- சுந். தேவா.7-91.4.

எழில் கவர்ந்தான் இளங்காளை.  
-திருவிசைப்பா 7-2.

4.கலை: பகலாப் பலிதேர்ந் தையம்வவ்வாய் பாய்கலை  
வவ்வுதியே

-சம்.தேவா.1-63.3

மானோர் கலை ....கவர்ந்து -திருனிசைப்பா 6-9  
அரைக்கலை.... போயின.. பொன்வண்ணத்தந்தாதி

பா.58.

கலை.. திறையாக் கொண்டாய் சிவபெருமான்  
திருமும்மணிக் கோவை.

பா. 27.

வாடித் துகில் சோர்வார்...(பரணர்) சிவபெருமான்

அந்தாதி பா. 36

கலை கொள்ள வந்தீர் ... திருவேகம்பமுடையார்

திருவந்தாதி. பா.51

5.சிந்தை: சீரார் சிந்தை செலச் செய்தார்

-சம்.தேவா. 1-56-1

கறுத்தொரு கண்டத்தர்.. தம்வாய்ச் சிறுமுறுவல் வந்தெனது  
சிந்தை வெளவ .....

-திருநா. தேவா. 6-58. 6

சிந்தை கவர்வார் .....

சுந். தேவா. 7.91.2.

சிந்தை வெளவ.

-திருனிசைப்பா 26-4

6.துயில்: அஞ்சொல் நல்லாள் கண்டுயில் வல்வுதியே.

-சம்.தேவா. 1-63-2

உறக்கில்லை. (பரணர்) சிவபெருமான்

-திருவந்தாதி பா. 30.

7.நலம்: நாதர் வந்தென் நலங்கொண்டார்

-சம்.தேவா.1.56.6.

8.நானம்: என் இவ்வே புகுந்து.. நானுங் கொண்ட கள்வர்

-சம்.தேவா.1.73-6.

நானும் வளர்சடையான் கொள்ள. (கபிலர்)

சிவபெருமான் திருவந்தாதி.

பா.47.

9.நிறம் : வனப்பார் நிறமுங்...கொள்ள....(கபிலர்) சிவ

பெருமான் திருவந்தாதி.

பா.47.

10.நிறை: வேதம் ஒதிவந்து இல்புகுந்தாரவர்

நீதி ஒன்றறியார் நிறை கொண்டனர்-திருநா. தேவா.

5-25-8.

நிறையும் கவர்வான்.....

-சுந். தேவா.7-91-4.

11.நீர்மை: கோல நீர்மையது கொண்டார். சம் தேவா 1-73-8.

நீர்மை கொண்டவன்.

திருநா. தேவா. 5.29.8



நீர்மை கொள்வான்.

-சுந்.. தேவா.7-83-5.

நீர்மை வாடினேன்.

-(கபிலர்) சிவபெருமான்

திருவந்தாதி. பா. 80.

12.நெஞ்சம் : நெடுந்தெருவே வந்தெனது நெஞ்சங் கொண்டார்

-திருநா. தேவா.6-35-1.

13.பரிசு : பாடலன் ஆடலனாகிப் பரிசுழித்தான்

-திருநா. தேவா.4-97-8.

14.பெண்மை: பெண்மை கொண்டு பேர்த்தவர்..

-சம். தேவா. -3-100-1.

15.மேகலை : என் பொன்னை மேகலை கவர்வனே

- திருவிசைப்பா. 7-3.

16.வளை: இன வெள்வளை சோர என் உள்ளங்கவர் கள்வன்

-சம்.தேவா.1-1-3.

பாகிடுவான் சென்றேனைப் பற்றிநோக்கி.. வளை  
கவர்ந்தார். திருநா. தேவா.6-35.4

மங்கைமார் கையில் வளையுங்கொண்டு

- திருவாசகம்.43-3.

என்னுடைப கைவளைகள் கொண்டார்

திருவிசைப்பா 27.5

இவள் சில்வளை பறித்தாய்.

- பொன்வண்ணத்தந்தாதி பா. 81

வளை கொண்டார். -கலிலைபாதி காளத்திபாதி

அந்தாதி.82.

காணேன் கைச் சங்கு

- திருவலஞ்சுழி மும்மணிக்கோவை.8.

கையார் வளைகவர்ந்தார்

-(கபிலர்) சிவபெருமான் திருவந்தாதி.9

சங்கிழந்தான்.

-(பரணர்) சிவபெருமான்

திருவந்தாதி.30.

என் கோல்வளையும் .. திழையாக் கொண்டாய்-

சிவபெருமான் திருமும்மணிக்கோவை. 27.

செழிபலவெள்வளை போயின திருவேகம்ப

முடையார்

திருவந்தாதி 53.

**பிரிவில் தலைவியின் நிலைபைச் சித்திரிக்கும் பாடல்கள் சில:  
தலைவியின் கூற்றாக அமைந்தவை:-**

1. நிலைப்பாடே நான்கண்ட தேமகேளாய் நெருநலைநற்  
பகலிங்கோ ரடிகள் வந்து.. கலக்க.. பலியிடுவேன்  
எங்கும் காணேன்.. காண்பேனாகில்.. தன்னாகத்  
தென்னாகம் ஓடுங்கும் வண்ண முலைப்பாடே  
படத்தழுவிப் போகவொட்டேன்.

-திருநா. தேவா. 6-45-8

2. குடுவேன் பூங்கொன்றை குடிச்சிவன் திரள்தோள்  
கூடுவேன்; கூடிமுயங்கி மயங்கிநின்று  
ஊடுவேன்; செவ்வாய்க் குருகுவேன்; உள்குருகித்  
தேடுவேன்; தேடிச் சிவன் கழலே சிந்திப்பேன்  
வாடுவேன்; பேர்த்தும் மலர்வேன்.

-திருவாசகம். 8-17

3. அல்லிக் கமலத்து அயனும் மாஓய்  
சொல்லிப் பரவும் நாமத்தானை  
நெல்விக் களியைத் தேனைப் பாலை.  
நிறையிள் அமுதை அமுதிள் சுவையை  
புல்லிப் புணர்வ தென்றுகோல் லோ என்  
பொல்லா மணியைப் புணர்ந்தே.

-திருவாசகம். 27-4.

4. தெள்ளுநீ றவன்நீ(று) என்னுடல் விரும்பும்;  
செவியவன் அறிவுநூல் கேட்கும்;  
மெள்ளவே அவன்பேர் விளம்பும்வாய்; கண்கள்  
விமானமே நோக்கிவெவ் வுயிர்க்கும்;  
வள்ளலே! மணியம் பலத்துள் நின்றாடும்  
மைந்தனே என்னும் எம்மனனே.

-திருவிசைப்பா-10-4.

**பிரிவினால் வருத்தும் தலைவிக்கு மேலும் துன்பத்தைத் தருவன:-**

5. செழுந்தென்றல் அன்றில்இத் திங்கள் கங்குல் திரை  
வீரை  
தீங்குழல் சேவின்மணி, எழுந்தின் நென்மேல்  
பகையாட வாடும் என்ன.

-திருவிசைப்பா-3-5.

6. ஞானசுந்தரன்மேவு தார்நினைந் தயர்வேனை  
நீதியன் றனபேசும் யாவுமிந் துவும்வாசம்  
நீடுதென் றலும் வீணை ஓசையுங் கரைசேர  
மோதுதென் திரைசேவல் சேருமன் றிலும்வேயும்  
மூடுதென் பனிவாடை கூடிவன் பகையாமே  
-ஆளுடைய பிள்ளையார் திருக்கலம்பகம். 19.

**பிரிவினால் வருத்தும் தலைவியின் நிலைமைத் தோழி, தாய் வாயிலாக  
உரைத்தல்:**

7. கண்பனிக்கும் கைகூப்பும், கண்மூன்றுடை  
நண்பனுக்கெனை நான் கொடுப்பே னெனும்-  
வலஞ்சுழி மேவிய, பண்பன் இப்பொனைச் செய்த பரிதிதே.  
-திருநா. தேவா. 5.66-9

8. ஊசலாள் அல்லள் ஒண்கழலா எல்லள்  
நேசமாத் திருபாண்டிக் கொடுமுடி, ஈசனையெனும்  
இத்தனையல்லது, பேசு, மாறறியாள் ஒரு பேதையே.  
-திருநா. தேவா. 5.81-3

8. முன்னம் அவனுடைய நாமங் கேட்டான்  
மூர்த்தி அவனிருக்கும் வண்ணங் கேட்டான்  
பின்னை அவனுடைய ஆரூர் கேட்டான்  
பெயர்த்தும் அவனுக்கே பிச்சி யானாள்,  
அன்னையையும் அத்தனையும் அன்றே நீத்தாள்  
அகன்றாள் அகலிடத்தார் ஆசா ரத்தைத்  
தன்னை மறந்தாள் தன்னாமங் கெட்டாள்  
தலைப்பட்டாள் நங்கை தலைவன் தாளே.  
-திருநா. தேவா. 6-25-7.

10.

துயருந் தொழும் அழும் சோரும்  
துகிலுங் கலையுஞ் செல்லப்  
பெயரும் பிதற்றும் நகும்வெய்  
துயிர்க்கும் பெரும்பிணிகூர்ந்  
தயரும் அமர்விக்கும் மூரி  
நிமிர்க்கும் அந் தோ இங்ஙனே  
மபரும் மறைக்காட் டிறையினுக்  
காட்பட்ட வாளுதலே.

-பொன்வண்ணத்தந்தாதி. 37

11.

பேசும் பரிசறியாள் பேதை பிறர்க்கெல்லாம்  
ஏசும் பரிசாளாள் ஏபாவம்-  
பூம்பயவை மெய்ம்முழுதும் போர்த்து.

-கயிலை பாதி காளத்தி பாதி அந்தாதி 28.

அகப்பொருள் துறைகளின் அமைப்பை ஒட்டிச் சைவத்  
நிருமுறைகளில் பாடப்பட்டுள்ளமைக்குச் சான்றுகள்:-

1.அறத்தொடு நின்றல்:-

(செவிலிக்குத் தோழி அறத்தொடு நின்றல்)  
மனக்களி யாப் இன்று யான்மகிழ் தூங்கத்தன் வார்கழல்கள்  
எனக்களியாநிற்கும் அம்பலத்தோன் இருந் தன்கயிலைச்  
சினக்களி யரனை கடிந்தா ரொருவர்செவ் வாய்ப்பசிய  
புனக்களி யாங்கடி யும்வரைச் சாரற் பொருப்பிடத்தே.

-திருக்கோவையார். 223.

.....அஞ்சிலம்பில்

தேமரு தினைவளர் காமரு புளத்து  
மும்மதஞ் சொரியும் வெம்முகக் கைம்மா  
மூரி மருப்பிற் சீரியமுத்துக்

கொடுஞ்சிலை வளைத்தே கொடுஞ்சுரந் துரந்து  
முற்பட வந்து முயன்றங் குதலிசெய் வெற்பனுக்கலது  
கணங்கனி மென்முலைச் சுரிசுழல் மாதினை  
மணஞ்செய மதிப்பது நமக்குவன் பழியே.

ஆளுடைய பிள்ளையார் திருமும்மணிக்கோவை. 7

## 2. தலைவி கூடலிழைந்தல்:

நீடு நெஞ்சுள் நினைத்து கண்ணீர் மல்கும்  
ஒடு மாலினோடு ஒண்கொடி மாதரான்.  
..... மருகற் பெருமான் வரில்  
கூடுநீ என்று கூடல் இழைக்குமே.

-திருநா. தேவா. 5-88-8

..... நீத்த கன்றார் வருகென்று  
ஆழி திருத்திச் சுழிக்கணக் கோதினை யாமல் ஐய  
வாழி திருத்தித் தரக்கிறியோ உள்ளம் வள்ளலையே.

-திருக்கோவையார். 186.

இசையுந்தன் கோலத்தை யான்காண வேண்டி.  
வசையில் சீர்க் காளத்தி மன்னன்-அசைவின்றிக்  
காட்டுமேற் காட்டிக் கலந்தென்னைத் தன்னோடும்  
காட்டுமேற் கூடலே கூடு.

-கயிலைபாதி காளத்திபாதி அந்தாதி. 80

## 3. தழைக்கொடுத்தல்:-

தேமென் கிளவிதன் பங்கத் திறையுறா தில்லைபன்னீர்  
பூமென் தழையும்ப் பொதுங்கொள் ளீர்தமி யேன்புலம்ப  
ஆமென் றருங்கொடும் பாடுகள் செய்துநங் கண்மலராங்  
காமன் கணைக்கொண் டலைக்கொள்ள வோழுற்றக் கற்றதுவே.

-திருக்கோவையார். 90.

வருத்தந்தருமெய்யும் கையில் தழையும் ....

-திருவேகம்பமுடையார் திருவந்தாதி 13.

புனத்தெழு கைமதக் குன்றமதாய் அங்கொர் புன்கலையாய்  
வனத்தெழு சத்தனப் பைந்தழை யாய்வந்து.....

..... இவர் கட்டுரையே.

-ஆளுடைய பிள்ளையார் திருவந்தாதி -56

#### 4. மடல் ஏறுதல்:

கழிகின்ற வெள்ளையும் நின்றநின் கார்மயில்  
தன்னையும்யான்  
கிறியொன்ற நாடி யெழுதிக்கைக் கொண்டென்  
பிறவிகெட்டின்  
றழிகின்ற தாக்கியதாளம் பலவள் கயிலையந்தேன்  
பொழிகின்ற சாரல்நஞ் சீறார்த் தெருவிடைப்  
போதுவனே.

-திருக்கோவையார். 78.

தொகைமிகு நாமத் தவன்திரு வடிக்கென்  
துடியிடை மடலதொடங் கினளே.

-திருவிசைப்பா. 78

கடல்மேவு புவியேறு கவிநீரர் பெருமான்றன்  
தடமாடு மிருகாழி தகுபேதை அருளாமல்  
திடமாகில் அணிநீறு செழுமேனி முழுதாடி  
மடவேறி எழில்வீதி வருகாதல் ஒழியேனே.

-ஆளுடைய பிள்ளையார் திருக்கலம்பகம்-13

#### 5. வெறிவிலக்கல்:-

விதியுடை யாருண்க வேரி விலக்கலம் அம்பலத்துப்  
பதியுடை யான்பரங் குன்றினிற் பாய்புனல்  
யாம்ஒழுகக்  
கதியுடை யான்கதிர்த் தோளநிற்க வேறு  
கருதுநின்னின்  
மதியுடை டார்தெய்வ மேயில்லை கொல்லினி  
வையகத்தே.

திருக்கோவையார். 292

வணங்குமிடை யீர்வறிது வல்லியிடை யாள்மேல்  
மாரசர மாரிபொழி யப்பெறு மளத்தோடு  
உணங்கிவிலத் தாணுமெலி யப்பெறும் இடர்க்கே  
உதையெரி துலிஉல வப்பெறு மடுத்தே  
பிணங்கிஅர வோடுசடை ஆடநடம் ஆடும்  
பித்தரென உம்மிதயம் இத்தனையும் ஓரீர்  
அணங்குவெறி யாடுமறி யாடுமது ஈரும்  
மையலையும் அல்லலையும் அல்லதறி யீரே.

-கோயில் நான்மணிமாலை. 35

இனியின் நெடியினில் வெறியும் மறிபடு  
தொழிலும் படுகுரவைபு மெல்லாம்  
நனிசிந் தையினிவள் மிகவன் புறுவதோர்  
நசையுன் டதுநரைமுது பெண்டிர்--  
புனிதன் புகலியர் அதிபன் புனைதமிழ்  
விரகன் புயமுறும் அரவிந்தம்  
பனிமென் குழலியை அணியின் துயரொடு  
மயலுங் கெடுவது சரதம்மே.

-ஆளுடைய பிள்ளையார் திருக்கலம்பகம். 22

### உவமைகளும் வர்ணனைகளும்

1. (தலைமகளைத் தெய்வ மணம் வளரும் மாலைக்கு ஒப்பிடல்)  
திருவளர் தாமரை சீர்வளர் காவிக ளீசர்தில்லைக்  
குருவளர் பூங்குமிழ் கோங்குபைங் காந்தன்கொண்  
டோங்குதெய்வ  
மருவளர் மாலைபொயர் வல்லியின் ஒல்கியள  
நடைவாய்ந்  
துருவளர் காமன்தன் வென்றிக் கொடிபோல்  
றொளிக்கின்றதே.

-திருக்கோவையார். 1.

2. (தலைவியின் இயல்பு)

விழியாற் பிணையாம் விளங்கிய யான்மயி லாம்மிழற்று  
மொழியாற் கிளியாம் ... என் குல தெய்வமே.

-திருக்கோவையார். 22

3. (தலைவியின் கண்ணயந்துரைத்தல்)

ஈசற்கு யான் வைத்த அன்பி கைன்றவன் வாங்கியவென்  
பாத்திருகுகொன்ற வன்தில்லையின்னொளிபொன்றவன்தோள்  
பூசத் திருநீ நெனவெனாத் தாங்கவன் பூங்கழல்யாம்  
பேசத் திருவார்த்தை யிற்பெரு நீளம் பெருங்கண்களே,

-திருக்கோவையார். 109.

4. (தலைவி, இறைவன் குடுபவற்றைத் தம்மிடத்து அமைத்துக் கூறல்)

செப்பன கொங்கைக்குத் தேமலர்க் கொன்றை நிறம்பணித்தான்

மைப்புரை கண்ணுக்கு வார்புனர் கங்கைவத்தான்மனத்துக்  
கொப்பன இல்லா ஒளிவிளர் உன்மத்தமும் அமைத்தான்.

-பொன்வண்ணத்தத்தாதி. பா. 49

5. (பரத்தையர் இயல்பு)

ஆவணத் துறையிற் றாக்கும் எழில்மென் காட்சிக்  
கண்ணடி அனைய நீர்மைப் பண்ணுடைச் சொல்லிபர்

-திருவாரூர் மும்மணிக்கோவை 19.

6. (தலைவன் தலைவியின் இயல்பு கூறல்)

கலவ மயில னார்களுள் கரிய குழவினார் குயில்  
கருது மொழியி னார்கடை நெடிய விழியினாரிதும்  
இலவி லழகி யாரிடை கொடியின் வடிவினார்.

-கோயில் நான்மணிமாலை. பா. 23.

7. (தலைவனும் தலைவியும் ஒன்றுபட்ட தன்மையைக் குறிக்கும்  
இடங்கள் சில.) பிறர் கூற்றாக அமைத்தவை:-

(1) காகத் திருகண்ணிற் கொன்றே மணிகலந்தாங்கிருவர்  
ஆகத்து னோருவிர் கண்டனம்.

-திருக்கோவையார். 71.

(2) மின்றொத் திடுகழல் னூழும் வெள்ளைசெம் பட்டுமிள்ள  
ஒன்றொத் திடவுடை யாளொடொன் றாம்புலி யூனென்றே.  
நன்றொத் தெழிலைத் தொழுவற்றனம்.

-திருக்கோவையார். 246

(3) சீரியல் ஆவியும் யாக்கையும் என்னச் சிறத்தமையால்.

-திருக்கோவையார். 301.

(4) ஆளந்த வெள்ளத் தழுந்துமொர் ஆருயிர் கருளுக்கொண்  
டாளந்த வெள்ளத் திடைத்திளைத் தாலொக்கும்.

-திருக்கோவையார். 307.



## தலைவன் சுற்றாக அமைந்தவை

5. வளைபயில் கீழ்க்கட னின்றிட மேல்கடல் வாந்துகத்தின்  
துணைவழி நேர்வழி நேர்த்தெனத் தில்லைதொல் போன்வழினைக்  
கிணையின் நீக்கியிடுகெண்டையங் கண்ணினைப் கொண்டுதந்த  
வினைவையல் லாவ்விய வேன்றய வேன் தெய்வ மிக்கவையே,  
-திருக்கோவையார். 6.
6. சொற்பா லமுதிவன் யான்கவை.  
-திருக்கோவையார். 8.
7. கழுநீர் மலரிவன் யானதன் கண்மரு விப்பிரியாக்  
கொழுநீர் நறப்பரு கும்பெரு நீர்மை யனிகுலமே.  
-திருக்கோவையார். 123.
8. கொழுந்தென் மலர்வய்க் குமுதமிவன்வான் குறுக்சுடர் கொண்  
டெழுந்தாய் கதுமலர்த் தும்முயர் வானத் திளமதியே.  
-திருக்கோவையார். 166

(மடுவின் வர்ணனை)

பைங்குலனைக் கார்மலரால் செங்கமலப் பைம்போதால்  
அங்கண் குருகினத்தால் பின்னும் அரவத்தால்  
தங்கண் மலங்கழுவு வார்வந்து சார்தலினால்  
எங்கள் பிராட்டியும் எங்கோனும் போன்றிசைந்த பொங்கு மடு.  
-திருவாசகம். 7-13

(இறைவன் குறிஞ்சி முதலிய நில இயல்புகள் பெற்றான் எனல்.)

இருளார் மிடற்றால் இராப்பகல் தன்னால் வரை மறையாற்  
பொருளார் கமழ்கொன்றை பால்முல்லை புற்றர வாடுதலால்  
தெருளார் மதிவிசும் பாற்பெளவந் தென்புளல் தாங்குதலால்  
அருளாற் பலபல வண்ணமு மாஅரன் ஆயினனே.

-பொன்வண்ணத்தந்தாதி. 37.

(பிரிவு நினைந்து அழங்கும் தலைவியின் நிலையைக் கார்காவத்  
தன்மைகளோடு ஒப்பிட்டு வருணித்தல்)

.....ஒன்டொடி

பொலங்குழை மின்னப் புருவ வில்லிட்டு  
இலங்கெழிற் செவ்வாய் கோபம் ஊர்தரக்  
கைத்தலம் என்னும் காந்தள் மலர  
முத்திலங் கெயிறெனும் முல்லை அரும்பக்  
குழலுஞ் சுணங்குங் கொன்றை காட்ட

-திருவாசுர் மும்மணிக்கோவை. 1.

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